



New
American
Paintings

\$20

New American Paintings

JURIED EXHIBITIONS-IN-PRINT

137



FOUNDED IN 1993

25TH

ANNIVERSARY

August/September

New American Paintings

JURIED EXHIBITIONS-IN-PRINT

137



New American Paintings was founded in 1993 as an experiment in art publishing. With over five thousand artists reviewed annually, it has become America's largest and most important series of artist competitions. Each competition is catalogued in a unique volume: Northeast, South, Midwest, West, Pacific Coast, and MFA Annual. Featured artists are selected on the basis of artistic merit and provided space for free.

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IA, IL, IN, MI, MN, MO, OH, WI

West

AZ, CO, ID, KS, MT, ND, NE, NM, NV, OK, SD, TX, UT, WY

Pacific Coast

AK, CA, HI, OR, WA



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Front cover: Boyland, p30

Back cover: London, p172

Recent Jurors:

Nora Burnett Abrams

Museum of Contemporary Art Denver

Bill Arning

Contemporary Arts Museum Houston

Janet Bishop

San Francisco Museum of Modern Art

Staci Boris

Elmhurst Art Museum

Nina Bozicnik

Henry Art Gallery

Steven L. Bridges

Eli and Edythe Broad Art Museum

Dan Cameron

Orange County Museum of Art

Cassandra Coblentz

Independent curator

Eric Crosby

Walker Art Center

Susan Cross

MASS MoCA

Dina Deitsch

deCordova Sculpture Park and Museum

Lisa Dorin

Williams College Museum of Art

Anne Ellegood

Hammer Museum

Lisa D. Freiman

Institute for Contemporary Art,
Virginia Commonwealth University

Evan Garza

Blanton Museum of Art

Rita Gonzalez

Los Angeles County Museum of Art

Laura Hoptman

The Museum of Modern Art, New York

Toby Kamps

The Menil Collection

Arnold Kemp

School of the Art Institute of Chicago

Miranda Lash

New Orleans Museum of Art

Al Miner

Museum of Fine Arts, Boston

Dominic Molon

RISD Museum of Art

Sarah Montross

deCordova Sculpture Park and Museum

René Morales

Pérez Art Museum Miami

Barbara O'Brien

Kemper Museum of Contemporary Art

Valerie Cassel Oliver

Virginia Museum of Fine Arts

Katie Pfohl

New Orleans Museum of Art

Raphaella Platow

Contemporary Arts Center, Cincinnati

Monica Ramirez-Montagut

San Jose Museum of Art

Veronica Roberts

Blanton Museum of Art

Michael Rooks

High Museum of Art

Alma Ruiz

Museum of Contemporary Art, Los Angeles

Kelly Shindler

Contemporary Art Museum St. Louis

Anna Stothart

The Institute of Contemporary Art/Boston

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Julie Rodriguez Widholm

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Reeder p98

Contents

6	Editor's Note Steven Zevitas
8	Noteworthy Juror's and Editor's Picks
10	Juror's Comments Dominic Molon, Richard Brown Baker Curator of Contemporary Art, RISD Museum of Art, Providence, RI

13	Winners: Juror's Selections Midwestern Competition 2018
155	Winners: Editor's Selections Midwestern Competition 2018
176	Pricing Asking prices for selected works

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August/September 2018

Editor's Note

The juror for this issue of *New American Paintings*, Dominic Molon, Richard Brown Baker Curator of Contemporary Art at the RISD Museum, is a gifted curator and consummate professional, which is why we have worked with him five times in the past. He has always approached this project with an open mind, and the result has been some of the most memorable issues of *NAP* that we have released. While he has been away from the Midwest for a number of years, Molon has deep roots in Chicago, and so you will find a range of work in the pages herein that offer a sort of glimpse of how certain aesthetic moments, Chicago Imagism in particular, continue to resonate with a new generation of that city's artists.

Chicago, which is effectively the center of the Midwest's art world, has witnessed an incredible decade of growth. I think it is fair to say that the Windy City is no longer looked upon as provincial when it comes to the visual arts. Since the early aughts, Chicago has been the launching pad for now internationally recognized artists such as Nick Cave, LaToya Ruby Frazier, Theaster Gates, Rashid Johnson, Kerry James Marshall, and *NAP* alum Amy Sherald. That, coupled with a critical reassessment of the work of more mature artists such as Roger Brown, Barbara Kasten, Gladys Nilsson, Jim Nutt, Suellen Rocca, and Karl Wirsum, has brought a lot of deserved attention to the city's artists and institutions. The net effect is that more and more artists are able to establish and sustain their practices in the city as commercial galleries and other arts organizations thrive.

Another major component of Chicago's cultural landscape is the School of the Art Institute of Chicago, which has an been an extraordinary incubator of artistic talent. There will always be a healthy debate surrounding nature versus nurture when it comes to the ultimate usefulness of art schools, but SAIC takes its mission seriously and, from our vantage point at *NAP*, continually develops a strong group of artists. You will find a number of recent graduates in these pages. ■

Enjoy the issue!

Steven Zevitas

Editor & Publisher

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A rigorous, two-year graduate painting program at Boston University College of Fine Arts School of Visual Arts.

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Noteworthy:

Stuart Snoddy

Juror's Pick p126

In art, as in many other cultural forms—if not in life itself—it is increasingly difficult to encounter something genuinely affecting. We're presented with imagery and objects of great mastery and technical sophistication that nonetheless fail to truly connect, let alone mystify or beguile. The arresting combination of immediacy and inscrutability in the crouched figure of Stuart Snoddy's *Green Gold* elicits feelings of intense concern while tapping into our accrued art-historical unconscious. (Have I seen this figure before in . . . Goya's *Third of May*? Any number of Kara Walker works? *The Last Judgment* at the Sistine Chapel?) The rakish pomp of the figure in *Caro*—with an upturned collar bearing the rainbow Pride flag—is underscored by a facial expression full of childlike wonderment and confident optimism. Snoddy's deft use of color and compositional strategies may draw us in, but the sensitivity in rendering the human form takes us to entirely deeper emotional and psychological places.

Jarvis Boyland

Editor's Pick p30

There is a lot to unpack in Boyland's restrained and technically accomplished paintings, which are based on photographs. An African-American gay man, Boyland's practice has been propelled by a rejection of his conservative religious upbringing. His paintings explore the complexities of both Blackness and queerness. By situating his subjects in domestic spaces—arenas that are both formally dynamic and psychologically charged—Boyland is able to explore a range of intersecting issues and, ultimately, address how those issues construct identity.



Winners: Midwestern Competition 2018



Juror: Dominic Molon, Richard Brown Baker Curator of Contemporary Art,
RISD Museum of Art, Providence, RI

Juror's Selections:

Peter **Barrickman** | Caleb **Beck** | Leslie **Bell** | Aviv **Benn** | Jarvis **Boyland**
Holly **Cahill** | Dee **Clements** | Margaret **Crowley** | Harley Lafarrah **Eaves** | Lora **Fosberg**
Richard **Galling** | Dan **Gunn** | Zoe **Hawk** | Joshua **Huyser** | Alejandro **Jiménez-Flores**
Alyssa **Klauer** | Andy **Messerschmidt** | Tanner **Mothershead** | Jessie **Mott** | Nicholas **Perry**
Kim **Piotrowski** | Tyson **Reeder** | Carlos **Rolón** | Edo **Rosenblith** | Scott **Short**
Camille **Silverman** | Debra **Smith** | Jenn **Smith** | Stuart **Snoddy** | Chanel **Thomas**
Brach **Tiller** | Omar **Velázquez** | Shane **Walsh** | Chris **Williford** | Tim **Wirth**

Editor's Selections:

Herman **Aguirre** | Chris **Capoyianes** | Andy **Davis** | Greg **Fadell** | Dustin **London**

Juror's Comments

Dominic Molon

Richard Brown Baker Curator of Contemporary Art, RISD Museum of Art, Providence, RI

A mainstay in the annual State of the Union address by the American president to the nation's citizenry is the assertion that "The state of the union is strong"—regardless of whether or not it really is. (And, partisanship aside, could you blame any president, whether Barack Obama or Donald Trump, for not saying otherwise?) One does not need a "president of painting" to affirm that the state of its nation is strong. Despite the rise of performance-based activity, and "social practice," and the coming of age of truly technologically fluent generations, painting, that most traditional of artistic practices, hasn't just survived but is thriving. A critical factor in the medium's particularly rude health of late is the ongoing and intensive rehabilitation of numerous legacies that were previously marginalized or largely foreclosed from art history. The work of women artists, artists of color, and regional figures and collectives (for example, Chicago's Imagist artists) from the 1960s, '70s, and '80s have not only (finally) been given a place at the table but have provided inspiration for current and future painters in numerous ways. One of the most important contributions of those overlooked in the past is a reminder of the virtues of figuration and representation. Painting no longer seems like the act of apology represented by much of so-called Zombie Formalism and other approaches that asked us, time and again, to be mindful of a painting's "objecthood" with sculptural techniques and embellishments. Rather, artists appear to have a renewed faith in the potential lying within the borders of a rectangular canvas and the scenes, situations, and experiences they might contain.

Painting's currently robust status is also sustained and indeed strengthened by artists who are impatient with the limitations of the strictly pictorial (or gestural or patterned or whatever), and instead seek to extend the very definition of painting into new considerations of

material and an occupation of space. Such painters—or rather, artists for whom painting is one of a number of creative strategies—accept responsibility for transforming and adapting the medium for twenty-first-century user-friendliness. While the reemergence of work by under-the-radar figures from the recent past has encouraged some of today's painters to pursue particular, previously demonized, aesthetic inclinations and compositional techniques (for example, unabashedly bold colors and hyperstylized figuration), others appear liberated in a different way, allowed to "paint" in space, with unconventional materials, and even through state-of-the-art technological means.

As always, it is fascinating to observe continued shifts and changes in art-historical figures of influence and inspiration. The aforementioned Chicago Imagists (and particularly Hairy Who-related figures such as Jim Nutt, Suellen Rocca, and Karl Wirsum), as well as the fellow Chicagoans associated with AfriCobra (Jeff Donaldson, Jae Jerrell, and Gerald Williams, among others), and women artists such as Maria Lassnig, Carol Rama, and Joan Semmel are exemplary of postwar painters who've shown their twenty-first-century successors a different way. Other retrospective looks into art history have revealed the power of abstract work by the Guyana-born British painter Frank Bowling and Cuban artist Carmen Herrera—both enjoying late-career reconsiderations and success.

Examining the paintings in the 2018 Midwest edition of *New American Paintings*, one sees not only the impact of these recent rediscoveries but also numerous artists whose practices have been steadily developing over time. It is intriguing to see how particular styles, formats, methodologies, and even particular shapes are shared by artists working in different cities and with



Beck p18



Beck p22



Cahill p34



Fosberg p50



Hawk p62



Wirth p150

“A critical factor in painting’s particularly rude health of late is the ongoing and intensive rehabilitation of numerous legacies that were previously marginalized or largely foreclosed from art history.”

vastly different sensibilities, modalities, and intentions. Leslie Bell, Jarvis Boyland, Zoe Hawk, and Joshua Huyser variously present quieter and more conventional approaches to the development of narratives through figurative representation. They address concerns ranging from the Black male as subject (and Black male subjectivity) in Boyland’s canvases to Hawk’s colorfully unsettling childhood scenarios. Aviv Benn, Alyssa Klauer, Jessie Mott, Nicholas Perry, Edo Rosenblith all offer intensely imaginative distortions of the body in their work toward profoundly different ends. The anthropomorphism of Klauer’s and Mott’s paintings consider our more instinctive and animalistic tendencies, while Benn and Rosenblith channel elements of the grotesque to respectively address issues of personal and sociopolitical identity. Tyson Reeder, Jenn Smith, Stuart Snoddy, Brach Tiller, Omar Velázquez, and Tim Wirth all create work that provides a sort of wry yet often chromatically and temperamentally buoyant social commentary or reportage on the contemporary scene.

Abstraction-for-abstraction’s-sake claims a place in the work of Richard Galling, Kim Piotrowski, and Shane Walsh, yet an even greater number of artists explore a ground between representation and abstraction. Peter Barrickman, Caleb Beck, and Chris Williford develop recognizable shapes and forms that are either integrated into more abstracted compositions (Barrickman and Williford) or become abstractions themselves through their treatment on the canvas (for example, Beck’s deconstructed variations on tic-tac-toe grid images). Harley Lafarrah Eaves and Alejandro Jiménez-Flores

both engage negative space with intimations of figurative elements—surreally nocturnal objects for Eaves and arboreal and floral forms for Jiménez-Flores.

Numerous artists pursue a more conceptual and materially expansive prospect for painting. Holly Cahill, Dee Clements, Margaret Crowley, Dan Gunn, and Debra Smith all emphasize the medium’s fundamentally cloth-based nature, using draping techniques, the assembling of fabrics, and, in Clements’s case, dyed wool to question where a painting, a rug, a tapestry, and other textile-based objects begin and end. Lora Fosberg’s painted tree-fragments and Camille Silverman’s assemblages bring painting into a sculptural dimension, while Carlos Rolón’s multidimensional works engage the medium as just one of a number of visual strategies in a project that meditates on the social meaning of bling and extravagance. Andy Messerschmidt and Tanner Mothershead imbue their strikingly similar shaped structures—resembling upside-down basketball backboards—with wildly different collage sensibilities. Messerschmidt layers a rococo profusion of detailed forms in a tangle of patterns, circles, and colors, while Mothershead’s more raw painting-objects offer more bluntly rendered yet still affecting imagery. Finally, Scott Short’s painstakingly executed abstractions based on photocopy distortions consider the manner in which technology’s effortless speed can (and in many ways must) be slowed down and reconsidered through painterly techniques. ■

Juror's Selections



The following section is presented in alphabetical order.
Biographical information has been edited.
Prices for available work may be found on p176.



Peter Barrickman

Phone Bill | acrylic, Flashe, paper collage, and colored pencil on canvas, 40 x 32 inches



Peter Barrickman

Nite Shift Pagoda | oil on canvas, 20 x 16 inches



Peter Barrickman

Public Entrance | acrylic and colored pencil on canvas, 40 x 32 inches

Peter Barrickman

Milwaukee, WI
414.226.1978 (The Green Gallery)
www.peterbarrickman.com

b.1971 Phoenix, AZ

Education

- 2007 MFA, Bard College, Annandale-on-Hudson, NY
- 2002 BFA, University of Wisconsin-Milwaukee, Milwaukee, WI

Residencies

- 2008 Artist In Residence, Millay Colony for the Arts, Austerlitz, NY
Artist In Residence, Centraltrak, University of Texas at Dallas, Dallas, TX
- 2000 Fellowship, Skowhegan School of Painting and Sculpture, Skowhegan, ME

Solo Exhibitions

- 2016 *Pedestrian Cloud Account*, The Green Gallery, Milwaukee, WI
- 2012 *Guesthouse*, The Green Gallery, Milwaukee, WI
- 2011 *Peter Barrickman*, 47 Canal Street, New York, NY

Group Exhibitions

- 2017 *American Genre: Contemporary Painting*, ICA at Maine College of Art, Portland, ME
Whitney Biennial, Whitney Museum of American Art, New York, NY
- 2016 *Me and My Arrow*, ZieherSmith, New York, NY
Boys and Girls Can Still Draw, Nathalie Karg Gallery, New York, NY

Award

- 2010 Mary L. Nohl Fund Fellowship for Established Artists

Publications

- 2017 "The Cutting-Edge Sincerity of the Whitney Biennial," *TheNewRepublic.com*, March 16
- 2016 "Peter Barrickman," *Artforum*, September
- 2014 "Gathering of Far Flung Friends and Trends," *NY Times* online, May 8

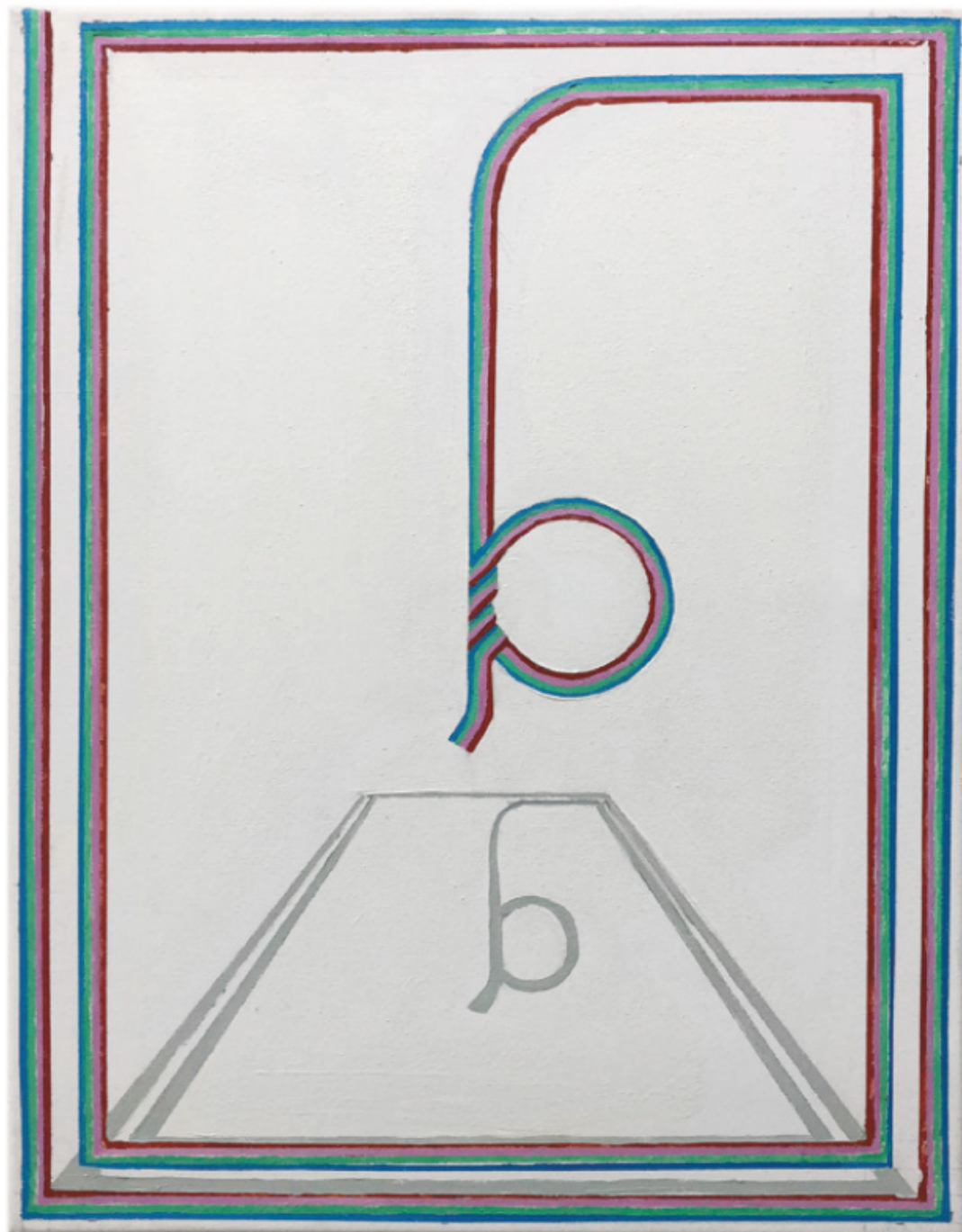
Represented by

The Green Gallery, Milwaukee, WI

My paintings examine subjects ranging from city life to facilities, maintenance and weather. Although these are essential elements, I'm more interested in how paintings can be made. My work is an open exploration of the subject through a mashup of self-imposed limitations in the way I use color, media, surface, and structure. My objective is not mastery of craft but rather activation of my subject through a changing relationship to the medium. A typical painting is a bricolage of working parts and improvised repairs. The studio is a laboratory for confronting the inadequacies of an idealized plan with the physicality of material. My work has to do with regularly looking for paintings that reside outside my own expectations.

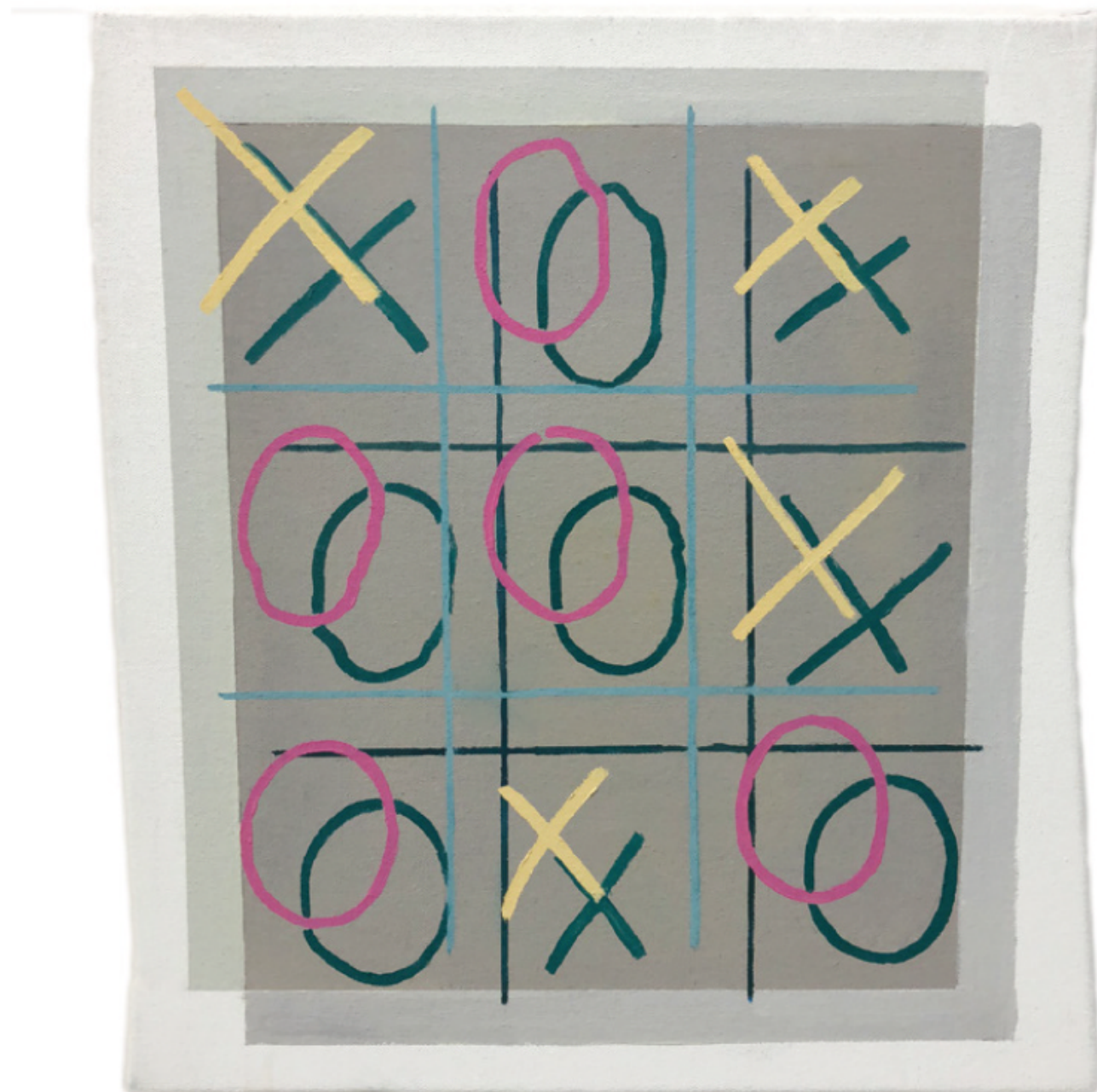
Barrickman





Caleb Beck

Flaccid Knot | oil on canvas, 24 x 18 inches



Caleb Beck

No Win Situation | oil on canvas, 20 x 18 inches



Caleb Beck

Lose Lose situation | oil on canvas, 24 x 18 inches

Caleb Beck

Chicago, IL
calebbeckstudio@gmail.com / www.calebbeck.com

b.1992 Mooreshead, NC

Education

- 2016 MFA, School of the Museum of Fine Arts at Tufts University, Boston, MA
- 2013 BFA, Virginia Commonwealth University, Richmond, VA

Solo Exhibition

- 2018 *Interesting Voids*, Backspace Gallery, Dekalb, IL

Group Exhibitions

- 2018 *The Chicago Show*, private residence, Brooklyn, NY
- The Smile behind the Mask*, Heaven Gallery, Chicago, IL
- 2017 *Spoiled Beauty*, Rover Gallery, Chicago, IL
- Daydreams and Nightmares*, VSOP Projects, Greenport, NY
- 2016 *Without Issue*, Dorchester Art Project, Boston, MA
- 2013 *Stranger Danger*, Dirt Gallery, Richmond, VA

Paintings are bizarre spaces that work as both windows and objects, generating references and experiences. You cannot eat paintings and they aren't fiscally responsible, but they embody the quirks of human psychology, including both the brilliance and ridiculousness of abstract thought. How many games of tic-tac-toe can be played? How many paintings can be made? It's just semantics . . . and syntax. A lot comes out of nothing.

Beck





Leslie Bell

Large Format | oil on canvas, 28 x 24 inches



Leslie Bell

Out of the Sun | oil on canvas, 28 x 24 inches



Leslie Bell

Skinny Dipping in Monet's Pond | oil on canvas, 36 x 30 inches

Leslie Bell

Davenport, IA
563.424.5361
bellleslieb@sau.edu

b. 1947 Washington, DC

Education

1976 MFA, Northern Illinois University, DeKalb, IL

Solo Exhibitions

- 2018 Rogues Gallery, C.S.P.S., Cedar Rapids, IA
- 2016 *Sylvan*, Hudson River Gallery, Iowa City, IA
- 2014 *New Work*, Vino Gallery, St. Louis, MO
- 2003 *New Work*, Sam Houston State University, Huntsville, TX
- 2001 *Invisible Realities*, Timothy Tew Galleries, Atlanta, GA
- 1998 *Love's Compass*, Cedar Rapids Museum of Art, Cedar Rapids, IA
- 1987 University of California, San Francisco, CA

Group Exhibitions

- 2016 *Get Ready to Rock!*, Art Gallery of Ontario, Toronto, Canada
- 2003 *Paying Attention*, Creative Arts Workshop, New Haven, CT

Award

1993 National Endowment for the Arts

Collections

- Figge Art Museum
- Ohio State University
- Modern Woodman Corporation
- State of Iowa
- Erie Art Museum

It's been said, "A husband is a man with his nerve extracted." Odd, and in my case inaccurate. Not only for me, but for my characters as well. Girls and women—the "heroes" of my paintings—retain and contain style, opinion, sex, power, and nerve. The images represent ways in which complex stories can be suggested through the quality of light, physical gesture, color, accurate versus ambiguous description, and allusion to the history of the studio process.

The female protagonists of my paintings go about their business—maturing, learning, sharing, philosophizing, goofing up and being awkward—without the off-putting presence of male energy. Minus testosterone, this reapportioned world is free of war, undue competition, blood sport, muscle cars, and other forms of manly garbage and disruption. My intention is to create a gender-neutral vantage point (insofar as a male can) akin to Henri Cartier-Bresson's unobtrusive form of appreciation. My characters rarely react to an outside viewer but act in response to their own thoughts and goals and, as often as not, to nature, the great humbling agent.



Bell



Aviv Benn

The Voices in Your Head Are Saying You Are Having a Good Hair Day | oil, pigment, and rabbit-skin glue on canvas, 76 x 60 inches



Aviv Benn

Claw Machine | oil, pigment, and rabbit-skin glue on canvas, 76 x 60 inches



Aviv Benn

It's Like Looking in the Mirror | oil and textile monoprint on canvas, 20 x 16 inches

Aviv Benn

Chicago, IL
www.avivbenn.com / @teeth_dream

b. 1988 Tel Aviv, Israel

Education

- 2018 MFA, School of the Art Institute of Chicago, Chicago, IL
- 2013 BFA, Bezalel Academy of Arts and Design, Jerusalem, Israel

Residency

- 2015 Pilotenkueche International Artist Residency, HALLE 14, Spinnerei, Leipzig
- 2014 AFFECT, module II, Agora Collective, Berlin, Germany

Solo Exhibitions

- 2017 *In the Land of No Emotions*, Raw Art Gallery, Tel Aviv, Israel
- 2016 *Share Your Teeth (with the Ones You Love)*, Art von Frei Gallery, Berlin, Germany

Group Exhibitions

- 2018 *The Chicago Show*, private residence, Brooklyn, NY
- 2017 *Spoiled Beauty*, Rover Gallery, Chicago, IL
- 2016 *GROSS*, Schau Fenster Gallery, Berlin, Germany

Awards

- 2017 Graduate Dean Professional Development Award, School of the Art Institute of Chicago
- 2015 Grant, Rabinovich Foundation

My paintings exist in the space between humor and tragedy. Using expressive, immediate, and comical painting language, I capture my feelings and reactions toward life in our current era—an age of anxiety, fear, and uncertainty.

I paint a weighty topic in an exaggerated and ironic way, and with this juxtaposition I create a distance that enables viewers to reflect on their own state of being.

You find yourself in a waking dream, floating in limbo, surrounded by screaming faces and monstrous beings. Who are those figures? They are reflections of our time, an era characterized by a sense of detachment and horror that fluctuates from the personal to the public and vice versa.

The imagery relates to the body and its many intricacies, passions, and agonies. The painting becomes a body in itself, echoing the physicality of the viewer; large-scale paintings are pools of organs and faces the viewer can drown in. Small-scale paintings operate as direct reflections of the viewer, meeting them at eye level to exchange a gaze.

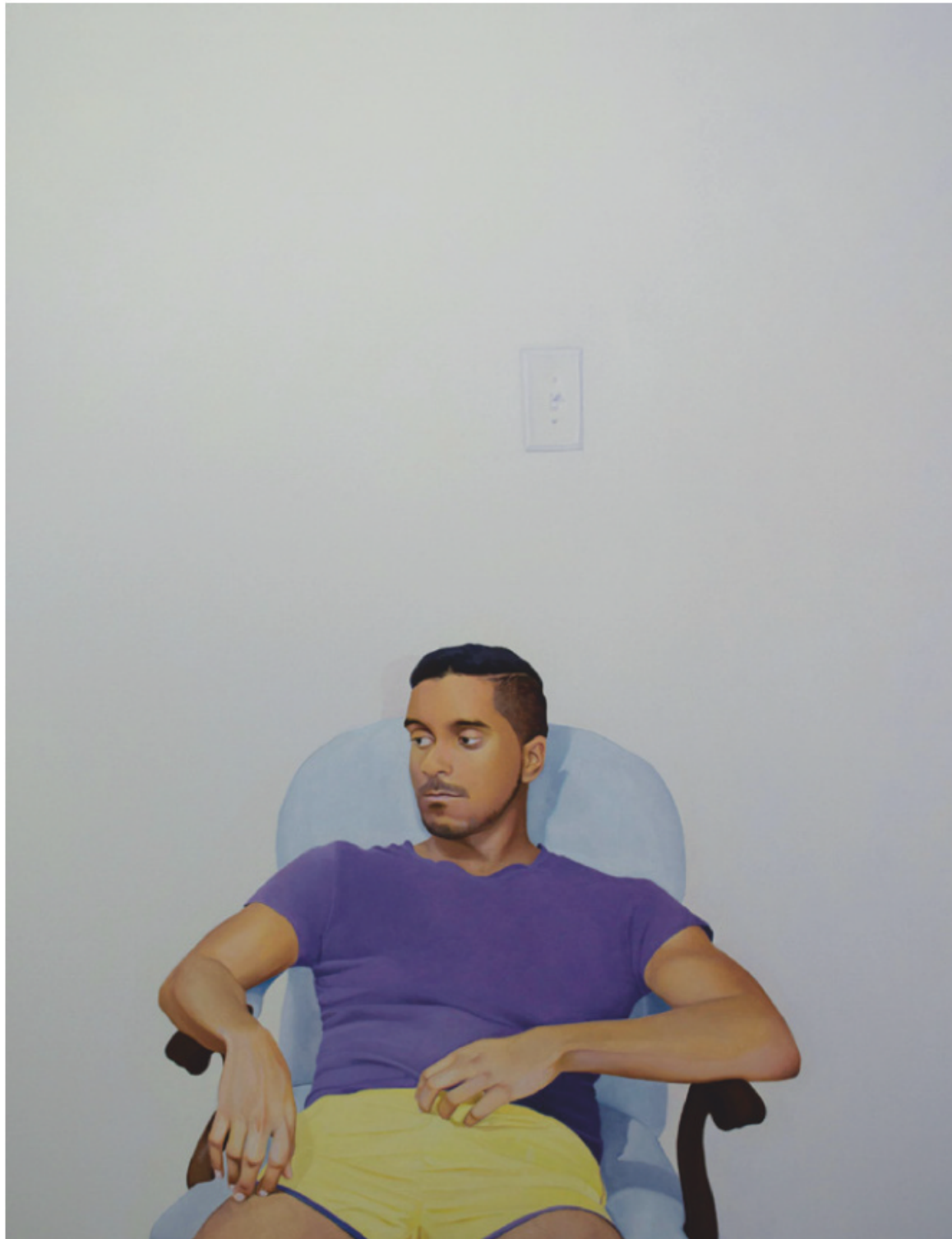


Benn



Jarvis Boyland

You and Me (Robert) | oil on canvas, 60 x 48 inches



Jarvis Boyland

You and Me (Mark) | oil on canvas, 60 x 48 inches



Jarvis Boyland

Hold Still | oil on canvas, 62 x 70 inches

Jarvis Boyland

Chicago, IL
www.jarvisboyland.com / @jarvisboyland

b. 1995 Memphis, TN

Education

2017 BFA, University of Memphis, Memphis, TN

Residencies

2018 Skowhegan School of Painting and Sculpture, Skowhegan, ME
2017 ACRE Residency, Steuben, WI

Professional Experience

2015-17 Andrew W. Mellon Undergraduate Curatorial Fellowship, Art Institute of Chicago, Chicago, IL

Group Exhibitions

2018 *Viewing Room*, Monique Meloche Gallery, Chicago, IL
2017 *As I Am*, Sager Braudis Gallery, Columbia, MO
Synecdoche, BFA Thesis Exhibition, The Martha and Robert Fogelman Galleries of Contemporary Art, Memphis, TN
NCUR Visual Art Exhibition, The Martha and Robert Fogelman Galleries of Contemporary Art, Memphis, TN
34th Annual Juried Student Exhibition, Art Museum of the University of Memphis, Memphis, TN
2016 *DO IT!*, AMUM, Memphis, TN
Best of Memphis, Box Gallery, University of Memphis, Memphis, TN
33rd Annual Juried Student Exhibition, The Martha and Robert Fogelman Galleries of Contemporary Art, Memphis, TN

Awards

2017 Department of Art Creative Achievement Award, University of Memphis
2016 Best of Show Award, Best of Memphis, University of Memphis

I explore the complexities of both Blackness and queerness, and the ways their intersection has shaped me. My themes stem from highly charged and disjointed emotions as I come to terms with self-identity and unpack my feelings toward men. The process of rejecting my Southern, conservative, and religious upbringing has shaped the evolution of my practice.

My portraiture navigates black identity—situated between racism in queer communities and homophobia and heterosexism in Black communities. I am interested in the domestic space as the foundation of social ideologies. I emphasize the idealization of intimacy and the nuances of depicting men who simultaneously show confidence, charisma, apprehension, and insecurity within these secluded spaces. Based on photographs, my paintings are embedded with complex sentiments, memories, and essence. The figures and objects that inform my compositions become abstracted in the transcription of information, a correspondence between two mediums that, for me, expresses the awkwardness and discomfort felt in fond and deeply intimate relationships.



Boyland



Holly Cahill

Sightlines | ink, watercolor, and graphite on canvas, 24 x 24 inches



Holly Cahill

The Machine That Spirals around Its Flame | watercolor, acrylic, and ink on canvas, 60 x 48 inches



Holly Cahill

For the Female Craftsmen | watercolor and ink on canvas, moulding, 60 x 72 inches

Holly Cahill

Chicago, IL
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hollycahill@gmail.com / www.hollycahill.com / @hollycahill

b. 1976 Ft. Thomas, KY

Education

2004 MFA, University of Cincinnati College of Design,
Architecture, Art, and Planning, Cincinnati, OH

Residencies

2014 Vermont Studio Center, Johnson, VT
2013-14 8550 Ohio, Chesterhill, OH
2012 A Paper A Drawing A Mountain at The Banff Centre,
Alberta, Canada

Solo Exhibition

2013 *Light Switch Puzzle*, D Gallery, Columbia College,
Chicago, IL

Group Exhibitions

2017 *Piezo*, DEMO Project, Springfield, IL
2016 *Open Range*, Woskob Family Gallery, Pennsylvania State
University, State College, PA
The Annual: SHOWROOM, Chicago Artist Coalition,
Chicago, IL
2014 *Szalon*, Reva and David Logan Center for the Arts,
University of Chicago, Chicago, IL
Bare Bones, The Franklin, Chicago, IL

Publications

2016 "Holly Cahill's Illuminated Portals," *(Inside\Within)*, online
2014 "The Desires of Art," *Chicago Tribune*

Process, the way work is created, is crucial to my paintings, which operate in the way a puzzle is solved. Through a process-oriented methodology I arrive at a very specific quality. By solving these unpremeditated puzzles, I create form.

I draw inspiration from the spaces we inhabit within our shared environment. Rather than referencing any one place, the visual seams and illuminated marks in my work point to patterns drawn from architecture and building construction. One architectural form I return to often is the portal. I am fascinated by the idea of a portal as defined—in science fiction as well as architecture—as a device that enables the body's passage from one space to another. The marrying of the concept of a threshold that can bend rules of time and space with its more mundane counterpart in physical reality creates a space where we can consider the possibilities of things beyond our comprehension that relate to what is in front of our eyes.



Cahill



Dee Clements

Esprit | wool, 74 x 29 inches



Dee Clements

Modern Things | wool and cotton, 50 x 52 inches



Dee Clements

Puzzle | hand-drawn and Jacquard-woven cotton, 70 x 52 inches

Dee Clements

Chicago, IL
info@studioherron.com / www.studioherron.com / @studio_herron

b. 1980 New York

Education

2003 BFA, School of the Art Institute of Chicago, Chicago, IL

Residencies

2019 Houston Center for Contemporary Craft, Houston, TX

2017 AZ West, Joshua Tree, CA

2016 Textile Research and Weaving Residency, The Icelandic Textile Center / Textílsetur Íslands, Blönduós, Iceland
AZ West, Joshua Tree, CA

Professional Experience

2011- Studio Herron, Founder + Creative Director

2018 Teaching, School of the Art Institute of Chicago, Chicago, IL

2017 Teaching, Haystack Mountain School of Craft, Deer Isle, ME

Solo Exhibitions

2018 *Textile Studies*, Chicago Art Department, Chicago, IL

2017 *For Beginners*, Kea Gallery, Hudson and Brooklyn, NY

2006 *Backstitched*, Packer Schopf Gallery, Chicago, IL

Group Exhibitions

2018 *Object Society*, Montauk Showroom, Chicago, IL

HOUSE, Feast Gallery, Fayetteville, AR

2017 *Bound and Boundless*, University of Arkansas, sUgAR Gallery, Fayetteville, AR

Faculty Group Show, Haystack Mountain School of Craft, Deer Isle, ME

Publications

2018 *Weaving-Contemporary Markers on the Loom*, Ludion Press

2016 “Talent Pool,” *Metropolis Magazine*, October

2015 “Dee Clements of Chicago’s Herron Studio,” *Site Unseen*, August

Dee Clements is an artist, designer, and entrepreneur working under the name Studio Herron. Her practice spans soft product design, craft, and art. She uses weaving, tufting, drawing, and painting to investigate well-being and meaning in the realm of the domestic, and views textiles as an ever-changing and flexible way to examine the emotional side of soft objects. In a hard, technologically advanced world where anything and everything is accessible on a screen at the push of a button, she aims to slow down, with work that offers a tactile and sensory experience, one that invites comfort and joy while examining the human imprint in both the utilitarian and the aesthetic. Clements is a process-based artist whose work incorporates painting and drawing, 3D design, textiles, and products. She has a deep love of and interest in materials, ideas, invention, and experimentation.

Clements





Margaret Crowley

Your Heart (Chief Rubrics of Destiny According to Barthes) | acrylic on ripstop, approx. 84 x 72 inches



Margaret Crowley

A Buildup of Wetness on the Tongue | acrylic on ripstop, approx. 72 x 72 inches



Margaret Crowley

Chance (Chief Rubrics of Destiny According to Barthes) | acrylic on ripstop, approx. 84 x 63 inches

Margaret Crowley

Chicago, IL
maggiecrowley01@gmail.com

b. 1987 Ottawa, IL

Education

- 2013 MFA, University of Chicago, Chicago, IL
- 2011 MA, Eastern Illinois University, Charleston, IL
- 2009 Illinois State University, Normal, IL

Residencies

- 2018-19 Nes Artist Residency, Skagaströnd, Iceland
- 2017 Anderson Ranch, Snowmass, CO

Professional Experience

- 2017 Gallery Vernacular, School of the Art Institute of Chicago, Chicago, IL
Visiting Artist, School of the Art Institute of Chicago, Chicago, IL
Panelist, *Fresh Walls: New Spaces for Artists to Occupy*, Chicago Cultural Center, Chicago, IL
- 2016- Co-director, Produce Model Gallery, Chicago, IL

Solo and Two-Person Shows

- 2016 *Contratos*, Área Lugar de Proyectos, Caguas, PR
- 2014 *Hillbilly Invisibility*, DEMO Projects, Springfield, IL
- 2012 *Kissing Bachelard*, Fuller Gallery, Bloomington, IN

Group Exhibitions

- 2017 *Coccyx*, performance, Museum of Contemporary Photography, Chicago, IL
Ass, Grass or Gas, Tiger Strikes Asteroid, Chicago, IL
Incensarium, Recinto Cerra Santurce, San Juan, PR
- 2015 *Ground Floor*, Hyde Park Art Center, Chicago, IL

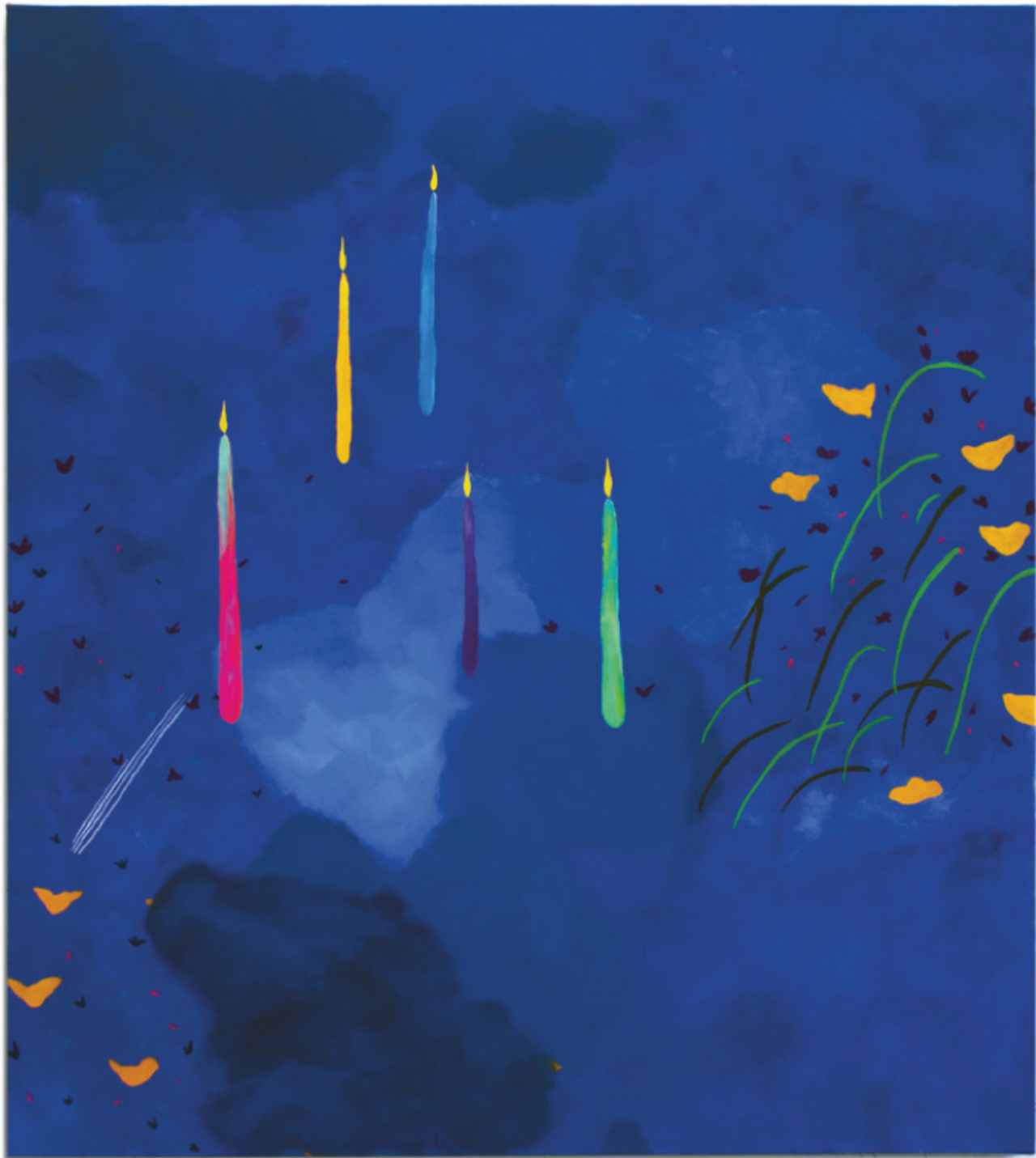
These paintings are concerned with ideas of the gigantic and the miniature, each of which contains a space. Painting the organization of my own personal belongings is a method for countering the containment of people through translation. The specific subject matter includes quotidian objects (what accumulates on tabletops in a home), the genre of still-life painting, and drapery.

The dinner-table conversation is a contrived and political space. This vernacular is the opposite of containment. It is decadence and free time. It is room service and the variety of things people have for breakfast all over the world. Like inherited memories or the ways in which we are civically indoctrinated, this collection of associations develops like a language you don't remember learning.

Through 2D application I explore how a still life can function as a monument between painting, sculpture, and dreaming. The ripstop substrate material sharply contrasts with the plastic, colored paint and the ephemeral architecture of the finished works.



Crowley



Harley Lafarrah Eaves

Come Back to San Francisco | acrylic and gouache on canvas, 60 x 52 inches



Harley Lafarra Eaves

Burning of the Midnight Lamp | acrylic and gouache on canvas, 62 x 48 inches



Harley Lafarrah Eaves

Paint Me like One of Your French Ghosts: Self-Portrait as a French Ghost | acrylic and gouache on canvas, 56 x 72 inches

Harley Lafarraheaves

St. Louis, MO
lafeeaves@gmail.com / www.harleylafarraheaves.com / @harleylafarraheaves

b. 1982 St. Louis, MO

Education

- 2018 MFA, Washington University of St. Louis, St. Louis, MO
- 2006 BFA, Kansas City Art Institute, Kansas City, MO

Solo Exhibitions

- 2016 *Non Sequitur*, Cordesa Fine Art, San Francisco, CA
- 2013 *Among Dreams*, Project Room at Guerrero Gallery, San Francisco, CA

Group Exhibitions

- 2017 *Winter Group Show*, Hashimoto Gallery, San Francisco, CA
Out of Body, PS8 Gallery, California College of the Arts, San Francisco, CA
As It Is, Good Mother Gallery, Oakland, CA
Heat Wave, Granite City Arts and Design District (GCADD) Granite City, IL
Tropical Hot Dog Night, BBQLA, Los Angeles, CA
- 2016 *How High?*, Left Field Studios, San Luis Obispo, CA
- 2015 *Warm Blood*, Innocnts Gallery, Los Angeles, CA
Jug Life, A Still Life Show, Park Life Gallery, San Francisco, CA
Gatherings and Conversations, Guerrero Gallery, San Francisco, CA
New Normal 2, Guerrero Gallery pop-up, Oakland, CA

My work lies in the same bedroom as the psychedelic and camp aesthetic that promotes confusion while postulating equality. Along with it lie drug folklore, love, occult conspiracies, and cultural phenomena. It is as if the work were Fox Mulder from the popular FOX network show *The X-Files* as an angst-ridden teenager sitting in a bedroom filled with bong smoke, Christmas lights, psychedelic posters, and succulent plants, with odd ceramic sculptures littering the windowsill, who is trying to impress his partner, Dana Scully, by playing Pink Floyd's *Dark Side of the Moon* while the M.G.M. production of *The Wizard of Oz* runs in the background.

Eaves





Lora Fosberg

i love you anyway, too | wood and gouache, 9.5 x 7 x 8.5 inches



Lora Fosberg

(this is) the longest shortest time | wood and gouache, 16 x 10 x 8 inches



Lora Fosberg

I'm not crying, it's just been raining on my face | gouache on paper, 12.25 x 9.25 inches

Lora Fosberg

Chicago, IL
312.432.9500 (Linda Warren Projects)
www.lorafosberg.com / @fosberg

b. 1966 Waukegan, IL

Education

- 1992 MFA, School of the Art Institute of Chicago, Chicago, IL
- 1988 BFA, University of Illinois, Champaign, IL

Solo Exhibition

- 2016 *More Trees Please*, Linda Warren Projects, Chicago, IL

Group Exhibitions

- 2017 *I would lie to me*, Jack Fischer Gallery, San Francisco, CA
- 2015 *Everything Looks Perfect from Far Away*, Lubeznick Center for the Arts, Michigan City, IN
- 2014 *The End of Absurdity*, Linda Warren Projects, Chicago, IL
Everything and Nothing, Jack Fischer Gallery, San Francisco, CA
- 2012 *The Miracle of the Actual*, Jack Fischer Gallery, San Francisco, CA
Fallible memories and wayward fictions, Linda Warren Projects, Chicago, IL

Collections

- CH Distillery, Chicago
- Brindille Restaurant
- Eaton Corporation, Cleveland
- Tank Restaurant
- Naha Restaurant

Represented by

- Linda Warren Projects, Chicago, IL

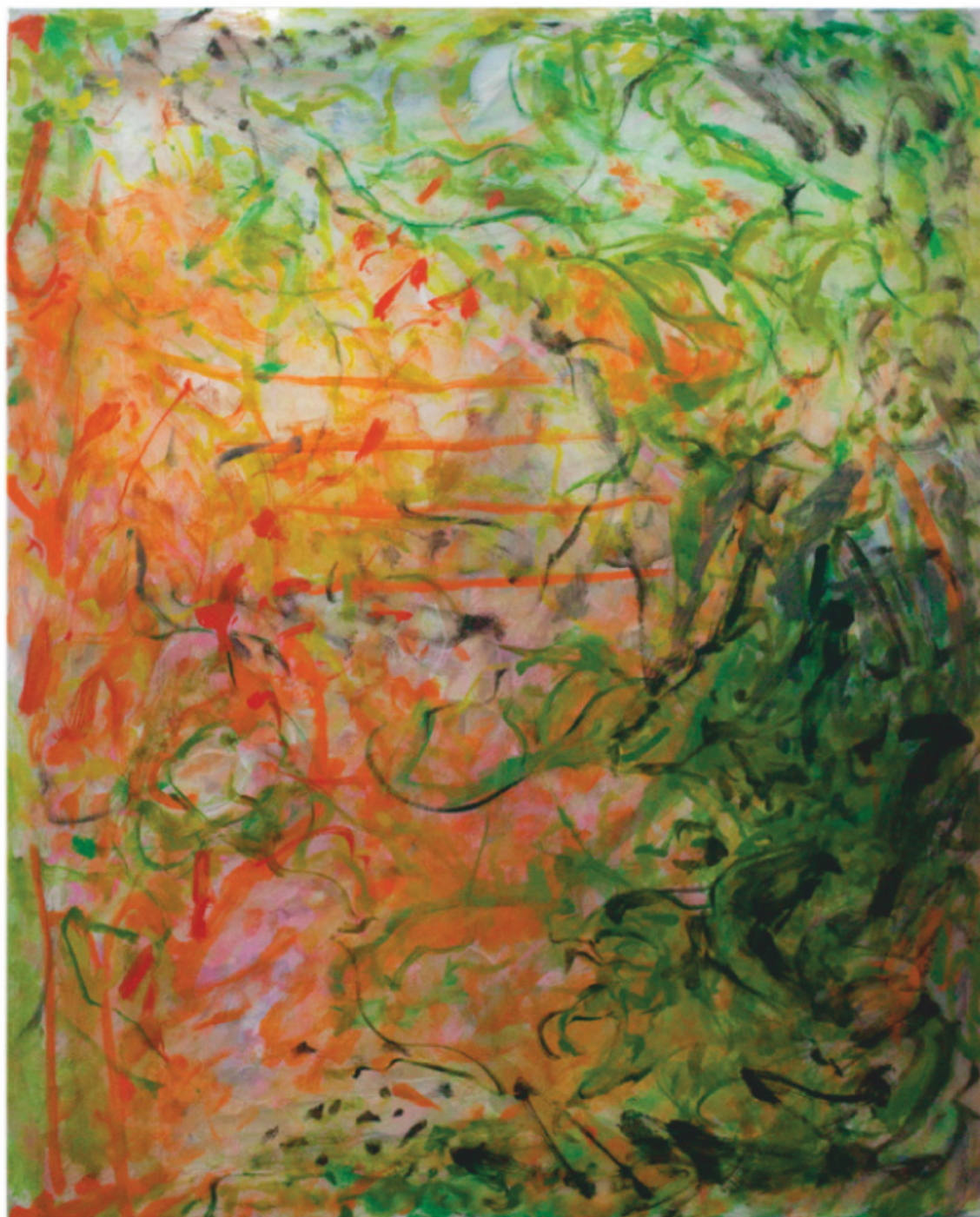
I utilize metaphor, memory, iconography, and narrative to express the complexities as well as the banalities of our existence. My intent is to create a universal language using symbols, iconography, and text derived from everyday life that enable me to reach a wider audience.

My process is anthropological: objects and events are experienced, assembled, and recorded. The subjects of my work are the intricacies and intimacies of life—memories, relationships, emotions, and perceptions of the mundane. The specific and the generalized, the personal and the universal, all hold equal importance in my work. Appearing repeatedly throughout my practice are isolated, lonesome moments and epic disasters alternating with quiet instances of bliss and scenes of collective rebuilding and symbolic growth.

I attempt to disarm the viewer with imagery and language that encourage them to regress to a particular memory, a moment of understanding, a specific conflict, an absence or connection to others or to nature. I am interested in enlarging emotional possibility.

Fosberg

LWP



Richard Galling

18-001 | oil, alkyd, stretched treated vinyl, and stained stretcher bars, 40 x 32 inches



Richard Galling

17-011 | oil, alkyd, stretched treated vinyl, and stained stretcher bars, 60 x 48 inches



Richard Galling

17-010 | oil, alkyd, stretched treated vinyl, and stained stretcher bars, 32 x 40 inches

Richard Galling

Milwaukee, WI
www.richardgalling.com

b. 1985 Charlotte, NC

Education

- 2009 MFA, Yale University, New Haven, CT
- 2006 BFA, Art Center College of Design, Pasadena, CA

Solo and Two-Person Shows

- 2017 *Stephen Aldahl + Richard Galling: Physical Modeling*, The Ski Club, Milwaukee, WI
- 2015 *Exteriorized Bliss*, The Green Gallery, Milwaukee, WI
- 2014 *Plein Air et Dans*, Richard Galling w/ John Riepenhoff, The Suburban, Oak Park, IL
- 2013 *Suspended: Richard Galling + Daniel Shea*, LVL3, Chicago, IL
- 2011 *New Work*, The Green Gallery East, Milwaukee, WI

Group Exhibitions

- 2017 *Water & Dreams*, Chicken Coop Contemporary, Portland, OR
- 2015 *Condensed Matter*, Synchrotron Radiation Center, Community, Madison, WI
- Lifetime Achievement*, Curbit, Mont Salève, FR
- Baudrillard's America*, Andrew Rafacz Gallery, Chicago, IL
- 2013 *The Great Poor Farm Experiment V*, Manawa, WI
- 2012 *Did You See Heaven: WYSIWYG*, Peregrine Program, Chicago, IL

Award

- 2012 Mary L. Nohl Fellowship

Represented by

The Green Gallery, Milwaukee, WI

We see and recognize color, gesture, form, and mark in painting as disseminated by art history and through the media. My work makes allusions to gestural abstraction, color field painting, romanticism, as well as other art-historical moments. Here they are reformatted.

Internally, the paintings are composed of a network of marks/ colors revealed through a layering process on transparent vinyl. The forms and marks refer to objects outside the frame, often ambiguous landscapes, foliage, and root structures. The transparent surface below exposes the wall behind, allowing the viewer's phenomenological relationship to change as conditions of light shift throughout the day. The transparent nature of the work paired with its scale evokes the experience of a window. Additionally, as light passes through the surface and bounces off the wall, the paintings become subtly illuminated and screenlike. This indirectly acknowledges a way in which media apparatuses transmit and sometimes determine our relationship to art objects today.



Galling



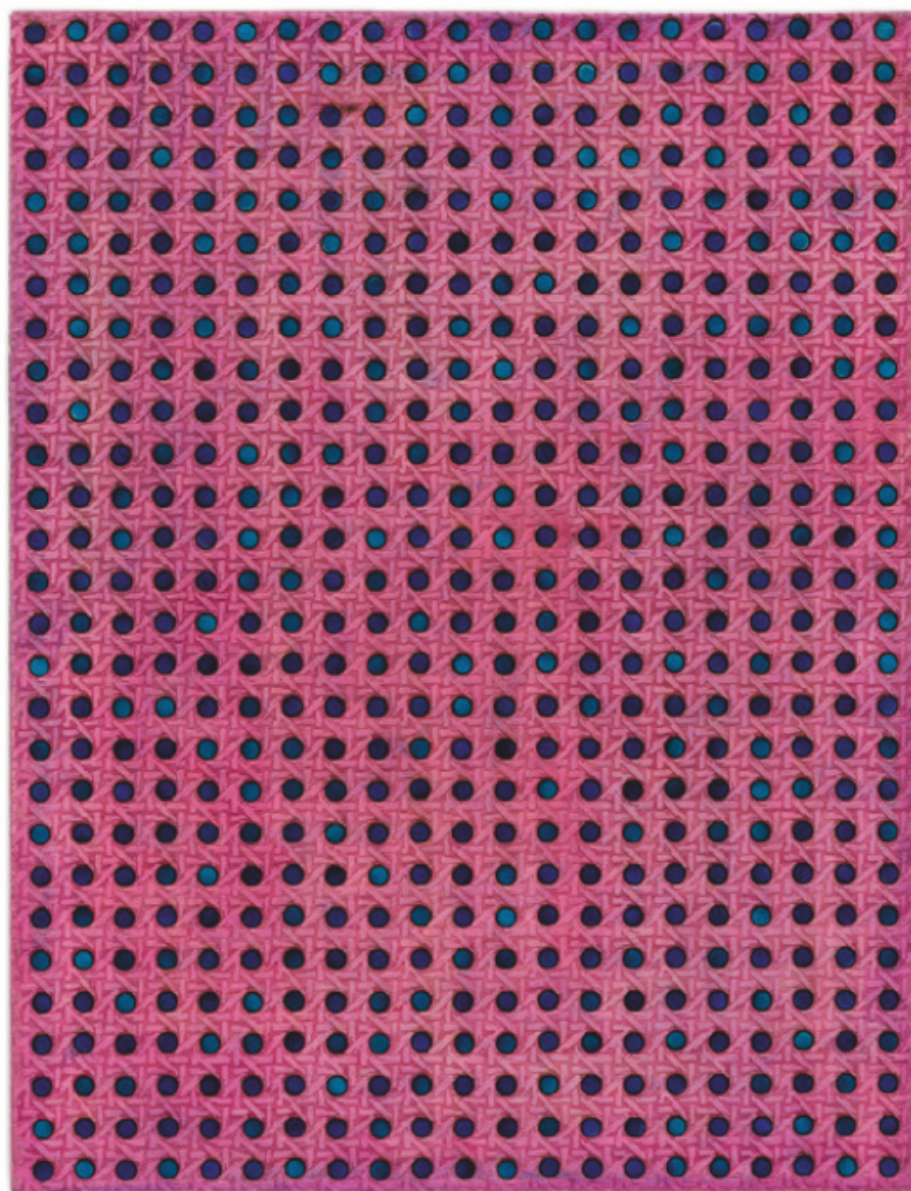
Dan Gunn

Parade Scenery | acrylic, Flashe, UV-absorbent lacquer, plywood, and nylon rope, 99 x 17 inches



Dan Gunn

Swell Scenery | dye, UV-absorbent lacquer, plywood, nylon cord, and wire, 88 x 62 inches



Dan Gunn

Paradise Farms | dye, U- absorbent lacquer on laser-cut plywood parquetry, 18 x 14 inches

Dan Gunn

Chicago, IL
773.252.0299 (Monique Meloche Gallery)
dan@dangunn.com / www.dangunn.com

b. 1980 Kansas City, KS

Education

- 2012 Skowhegan School of Painting and Sculpture, Skowhegan, ME
- 2007 MFA, School of the Art Institute of Chicago, Chicago, IL
- 2005 Post-baccalaureate, School of the Art Institute of Chicago, Chicago, IL

Residencies

- 2018 Anderson Ranch Arts Center, Snowmass Village, CO
- 2015 Vermont Studio Center, Johnson, VT

Solo Exhibitions

- 2014 *Impromptu Airs*, Monique Meloche Gallery, Chicago, IL
- 2011 *Routine Scenic Machine*, Monique Meloche Gallery, Chicago, IL
UBS 12 x 12: New Artists/New Work, Museum of Contemporary Art Chicago, Chicago, IL

Group Exhibitions

- 2018 *Winter Experiment*, Monique Meloche Gallery, Chicago, IL
- 2017 *A Sag, Harboured*, Western Exhibitions, Chicago, IL
Dock 6: Art and Design 10, Dock 6, Chicago, IL
The Dangerous Professors, Triumph, Chicago, IL
Have Feelings to Express, Tiger Strikes Asteroid, Chicago, IL
- 2016 *Midwest Mindset*, Center for Visual Art, University of Toledo, Toledo, OH
who cares for the sky, Hyde Park Art Center, Chicago, IL

Award

- 2013 Artadia / EXPO Chicago Award

Represented by

Monique Meloche Gallery, Chicago, IL

Born in Kansas and based in Chicago, I make work centered around imagery from the American Midwest. Wood-paneled basements, roadside memorabilia of the West, and agrarian symbols were the norm when I was growing up. My work increasingly investigates the ideological function of this imagery, both for political purposes and for the formulation of male subjectivity. My drapery works, the *Scenery* series, are made of pieces of plywood I have cut and laced back together with cord. I photograph actual draped textiles and modify the images in Photoshop. While flat, the works picture dimensionality and, while whole, they exist in a multitude of parts. As objects they mimic aprons, tablecloths, or quilts. The plywood carries the sign of wood, historically associated with masculinity, which Roland Barthes describes as a “poetic substance” that has a “natural warmth to the touch.” But plywood is the least romantic of woods, being a decidedly industrial product. Similarly, the activity of making the draperies combines labor and technology, challenging easy romanticization by the maker.

Gunn





Zoe Hawk

Cassiopeia | oil on board, 18 x 24 inches



Zoe Hawk

Murder Ballad | oil on aluminum, 18 x 23 inches



Zoe Hawk

This Way Over Obstacle | oil on aluminum, 14 x 17 inches

Zoe Hawk

Columbia, MO
www.zoehawk.com / @zoe.hawk

b. 1982 St. Louis, MO

Education

- 2011 MFA, University of Iowa, Iowa City, IA
- 2005 BFA, Missouri State University, Springfield, MO

Residencies

- 2018 Cow House Studios, Rathnure, Ireland
- 2016-17 Doha Fire Station, Doha, Qatar
- 2016 Women’s Studio Workshop, Rosendale, NY
- 2014 Frans Masereel Centrum, Kasterlee, Belgium

Solo Exhibitions

- 2018 *Dreaming as the Summers Die*, Glass Rice, San Francisco, CA
Zoe Hawk–Selected Works, George Caleb Bingham Gallery, University of Missouri, Columbia, MO
- 2017 *Zoe Hawk*, Directions Gallery, Colorado State University, Ft. Collins, CO

Group Exhibitions

- 2017 *Contemporary Art Qatar*, Kraftwerk Berlin, Berlin, Germany
Unfolding Creative Methods, Garage Gallery, Doha Fire Station, Doha, Qatar
The Secrets We Keep: New Works by Zoe Hawk, Ashley Jonas & Stephanie McGuiness, Dayton Visual Arts Center, Dayton, OH
3rd Annual Hand Pulled Prints, Site: Brooklyn, Brooklyn, NY

Publications

- 2018 *Create! Magazine*, #8
- 2017 *ArtMaze Mag*, #5
- 2016 *JOIA Magazine*, #44

My work delves into the world of adolescence, depicting groups of girls within carefully constructed scenes: at school, in the home, or out in nature. It tackles themes of gendered socialization, anxiety, group dynamics, and performance within scenes of girlhood play and interaction that often stylistically reference children’s storybook illustrations. The narratives depicted are meant to be sweet and somewhat familiar to the viewer, yet on closer inspection take a mysterious or unsettling turn. Sometimes conveying innocence and curiosity, at other times confronting violence and fear, my work investigates the complex experience of coming of age. The costumes, colorful dresses, mournful funeral attire, and identical uniforms signify various modes of feminine identity, and set the stage for the girls’ interactions. A play of yearning, contention, camaraderie, and mischief develops between these characters as they navigate their own little worlds—somewhere between childhood and adulthood, between fairy tales and the dark realities of womanhood.



Hawk



Joshua Huyser

Bearing Down | watercolor, 12.5 x 16 inches



Joshua Huyser

Snow Emergency | watercolor, 13.25 x 16 inches



Joshua Huyser

White Out | watercolor, 8.375 x 11 inches

Joshua Huyser

St. Paul, MN
joshuahuyser@gmail.com / www.joshuahuyser.com / @joshua.huyser

b. 1974 Bozeman, MT

Education

- 2001 MFA, University of Iowa, Iowa City, IA
- MA, University of Iowa, Iowa City, IA

Professional Experience

- 2018 Visiting Artist/Lecturer/Juror, South Dakota State University, Brookings, SD
- 2012 Visiting Artist/Lecturer, St. Cloud State University, St. Cloud, MN
- 2002-03 Lecturer, Art Fundamentals Lecture Series, Montana State University, Bozeman, MT

Solo Exhibitions

- 2018 *Coming to My Senses*, Antonio Colombo Arte Contemporanea, Milan, Italy
- 2017 *Here and There*, Soo Visual Arts Center, Minneapolis, MN
- Shivelight*, 57W57Arts, New York, NY
- Work*, Groveland Gallery, Minneapolis, MN

Group Exhibitions

- 2016 *Wall Flowers*, Tory Folliard Gallery, Milwaukee, WI
- Spectrum*, Herrick Gallery, London, England
- 2015 *Seen: A New Americana*, Groveland Gallery, Minneapolis, MN

Publications

- 2017 *Studio Visit Magazine*, vol. 37
- Minneapolis/St. Paul Magazine*, May
- 2016 *Fresh Paint Magazine*

This body of work began as way for me to process, through visual means, certain aspects of my life as the father of a child with special needs. While the experience of raising my boy has been incredibly enlightening and joyful, self-doubt and concerns about the future have also been present in my journey as a parent. Initially, this series portrayed narratives describing personal situations—metaphorical self-portraits, if you will. However, this subject eventually became less personal and more about the universal uncertainty of the quietly powerful moments that hover over the boundary that separates feelings of safety and danger, preparedness and ineptitude, success and failure, or even anxiety and quiet comfort. Objects isolated in bleak, austere, and nearly unintelligible atmospheric settings make it possible for light, color, and form to come together to create oddly meditative abstract visages in a manner similar to tantric art. Yet in reality these moments can be frightening life-or-death situations. This particular rub holds my interest.

Huyser





Alejandro Jiménez-Flores

"today is a good day to be a leaf!" | soft pastels and acrylic gouache on linen, 22 x 14 inches



Alejandro Jiménez-Flores

(a year after) still | soft pastels on raw linen, 16 x 10 inches



Alejandro Jiménez-Flores

love is the mother tongue | soft pastel on raw linen, 32 x 20 inches

Alejandro Jiménez-Flores

Chicago, IL
www.alejandrojflores.com / @alejandrojflores

b. 1989 Jamay, Mexico

Education

2012 BA, University of Illinois at Chicago, Chicago, IL

Residency

2015 ACRE Artist Residency, Steuben, WI

Solo and Two-Person Shows

- 2018 *On Love, Friendships, and Coexisting in Multi-Temporal Spaces*, Efrain Lopez Gallery, Chicago, IL
Flowers, Always, Heaven Gallery, Chicago, IL
BAR4000, Chicago, IL
- 2017 *Early Roses Filled with Late Snow*, ADDS DONNA, Chicago, IL
- 2016 *Alejandro Jiménez-Flores & Michael Milano*, Roots and Culture, Chicago, IL

Group Exhibitions

- 2018 *An Image for a Vessel*, The Donnelley Foundation, Chicago, IL
Winter Romance, Andrew Rafacz Gallery, Chicago, IL
- 2017 *Variety Hours (#epicpoem, thoughts on futurity, and as sorted jokes)*, (performance), Museum of Contemporary Art Chicago, Chicago, IL

Publications

- 2018 LVL3, Artist of the Week
- 2017 "Still Lifes for the Touchscreen Age: A Review of Alejandro Jiménez-Flores at ADDS DONNA," *Newcity Art*
"Alejandro Jiménez-Flores at ADDS DONNA," *ArtViewer*
"Newcity's Top 5 of Everything 2017: Art," *Newcity Art*
- 2014 *Monsters & Dust*, #4 PINK/PUNK

In my painting practice, I use images of flowers sent to me by friends. In a double entendre of multiple folds, these images reflect how my friends think of me. Through the images, I mediate the subjectivities of flowers as well as my own. The weight of each image is unfolded in several compositions, fading away each time it is transferred, becoming less visible and less subjectified, becoming ground, becoming a gestural trace of sensations and elusive temporalities. Tracing their outlines and negative spaces to form propositions for a language that is not here yet, making room to form a preferred language that breaks away from the delimitations of their preconceived subjectivities.

Jiménez-Flores





Alyssa Klauer

Clipped | mixed media on canvas, 20 x 16 inches



Alyssa Klauer

Rainbow Pour | mixed media on canvas, 20 x 16 inches



Alyssa Klauer

Bust #4 | mixed media on canvas, 24 x 20 inches

Alyssa Klauer

Detroit, MI
aklauer@mica.edu / www.alyssaklauer.com / @alyssaklauerart

b. 1995 New Orleans, LA

Education

- 2019 MFA, Cranbrook Academy of Art, Bloomfield Hills, MI
- 2017 BFA, Maryland Institute College of Art, Baltimore, MD

Residencies

- 2018 NYU Steinhardt, New York, NY
- 2017 Chautauqua Institution, Chautauqua, NY
- 2016 Grin City Collective, Grinnell, IA
- 2015 Vermont Studio Center, Johnson, VT

Solo Exhibition

- 2016 *I'm Here, We Are Us, and So, Enough*, John Fonda Gallery, Baltimore, MD

Group Exhibitions

- 2018 *Reversing into Nowhere*, VERSA Gallery, Chattanooga, TN
- 2017 *Culmination of My Disappointments*, Main 340, Baltimore, MD
- Chautauqua School of Art Exhibition*, Meyer-Kellogg Gallery, Chautauqua, NY
- 2016 *Crosscurrents*, Pennsylvania Academy of Fine Arts, Philadelphia, PA
- Pop_Up*, Grin City Collective, Grinnell, IA
- Faces Not Forgotten*, Phantom Gallery, Chicago, IL
- Keisho Exhibition*, Wakaime Art School, Anjo Achi, Japan

My paintings are constructed on a foundation of visual effects—faux finishes, faux worlds, and phantasmagoric qualities—in an attempt to create a feeling of polyphony or mixed response, difference in sameness, repulsion in attraction. I employ the constructed still life to engage and pull together incongruent images to make an intense psychological space. The works are dangerously alluring, their propensity to transform rooted in their fragmentation. I am interested in visceral metamorphic elements and how they combine to create autonomous feminine forms. The fragmentation heightens the artifice of the figures or constructions, and shows the body's agency in reclaiming the artifice.

Klauer





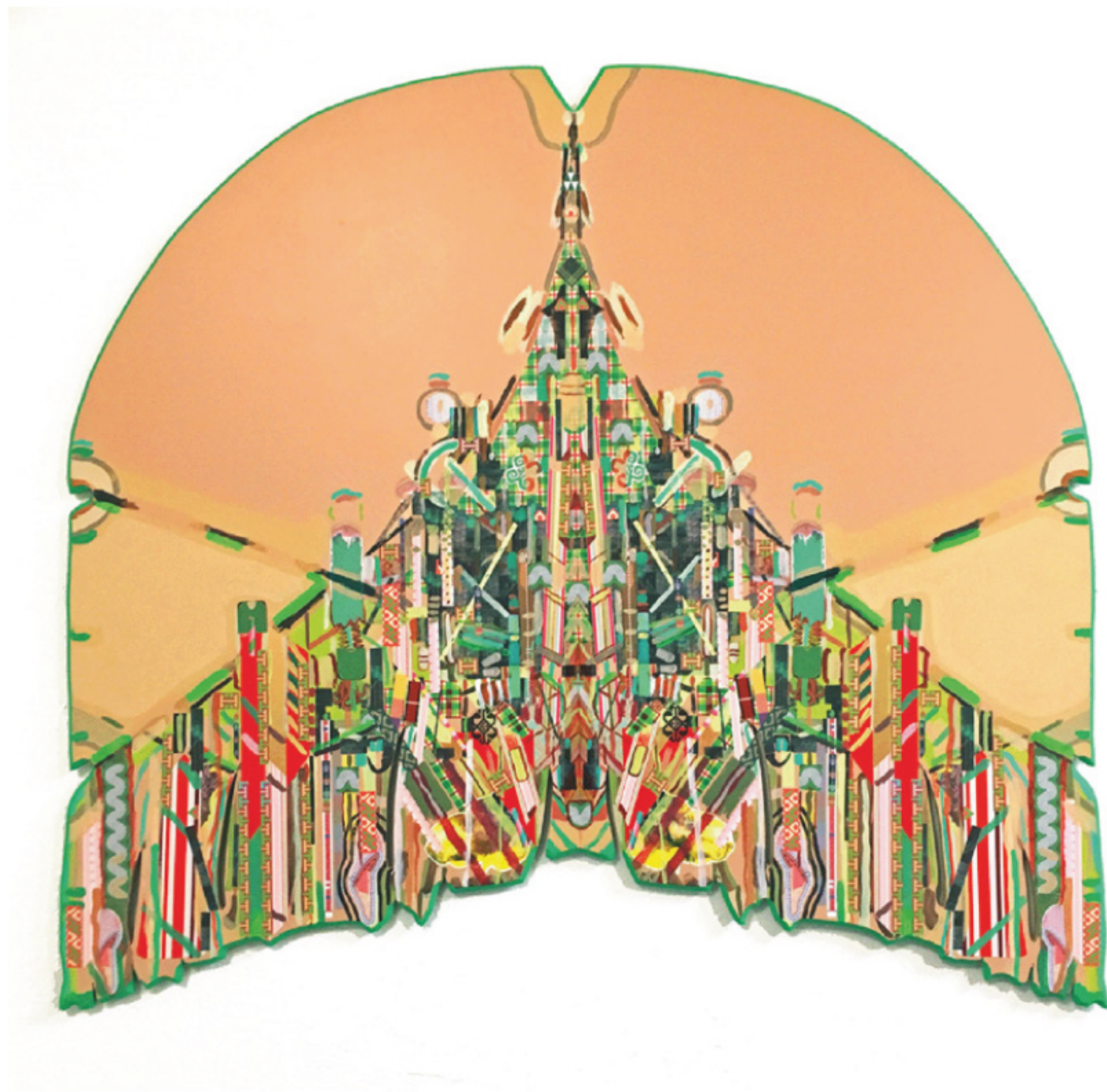
Andy Messerschmidt

Mine the Sky | acrylic, wrapping paper, sheers, latex, cut paper, and cut vinyl on routed MDF, 41 x 43 inches



Andy Messerschmidt

Sound Lying Down | acrylic, wrapping paper, cut paper, glow-in-the-dark beard, and cut vinyl on routed MDF, 52 x 45 inches



Andy Messerschmidt

Eyes Are My Mouthpiece | acrylic, latex, wrapping paper, cut paper, and cut vinyl on routed MDF, 44 x 47 inches

Andy Messerschmidt

Ely, MN
218.235.4288
dampenedyurt@gmail.com / www.andymesserschmidt.com / @crystalmetherschmidt

b. 1976 Manito, IL

Education

2002 MFA, University of Minnesota, Minneapolis, MN

Solo Exhibitions

- 2015 *Agrocult*, Telephoneboothgallery, Kansas City, MO
- 2014 *Delta Delta Delta Force*, MAEP Gallery, Minneapolis Institute of Arts, Minneapolis, MN
- 2013 *Friend Me/Follow Me (Graze Anatomy)*, Walker Art Center, Minneapolis, MN
- 2009 *Batten Down the Blood*, Franklin Artworks, Minneapolis, MN
- 2008 *Crackpot Crystallomancy*, Plane-Space, New York, NY
- 2005 *Hoodwinkers, Fauxs, Impostors and Snakeoilers*, Plane-Space, New York, NY

Group Exhibitions

- 2017 *I Love You More*, Aquaworld Aquarium, Heraklion, Greece
Common Objects, Union Street Gallery, Chicago, IL
- 2015 *The Devil is in The Details*, Whitworth University, Spokane, WA
- 2014 *Cephalopod Interface*, Okinawa Prefectural Art Museum, Okinawa, Japan
- 2008 *Gangbusters*, Plane-Space, New York, NY
- 2007 *Afternoon of a Düsseldorf Faun II*, Galerie Andreas Brüning, Düsseldorf, Germany
- 2006 *Claw Your Face Off*, Plane-Space, New York, NY
Lou Diamond Phillips–New Batch, Plane-Space, New York, NY
P-Factory, Art Space Tetra, Fukuoka, Japan

Represented by

Telephoneboothgallery, Kansas City, MO

Divining by Ephemera (Shoddy Stagecraft)

My work mimics the psychosis surrounding crystallomancy and the performance of fortunetelling in the gypsy wagon. Like divining by crystal balls, my artwork deals with staring hard into ephemeral stuff. The cursory and fragmented subjects in my work come and go in the viewer’s eye, much like the fading imagery that reveals itself, then disappears, to the scryer of crystals.

My methodology/ideology is at all times “designed detritus.” I hew base and useless ephemera into compacted, streamlined compositions in the manner of the straining swirl of a black hole or singularity theory. As in a junkyard trash compactor, everything is accepted unconditionally and pressed together. Similar to the yarns and bewildering accoutrements in the crystallomancer’s stagecraft, the layering of these decorative patterns and images has been built up to a point of inevitable charlatanesque collapse.

These are shrines to ornamental ephemera. These are scopophilic dragnets.





Tanner Mothershead

Gate to Paradise | acrylic and mixed media, 6.75 x 7.25 inches



Tanner Mothershead

Pinkopalypse | acrylic and mixed media, 5.25 x 6 inches



Tanner Mothershead

Doors | acrylic and mixed media, 7 x 7.5 inches

Tanner Mothershead

Iowa City, IA
816.807.0377
kilnmaster625@gmail.com / @kilnmaster625

b. 1992 Kansas City, MO

Education

- 2019 MFA candidate, University of Iowa, Iowa City, IA
- 2018 MA, University of Iowa, Iowa City, IA
- 2015 BFA, Northwest Missouri State University, Maryville, MO

Professional Experience

- 2017-19 Graduate Student TA, Instructor of Record, University of Iowa, Iowa City, IA
- 2018 Workshop Instructor, sponsored by Artshare with UI Reach, Iowa City, IA
Cornell College Lecture, Mt. Vernon, IA
University of Arkansas Lecture and Show Exchange, sUgAR Gallery, Fayetteville, AR
- 2017- Exhibition and event technician, University of Iowa, Iowa City, IA
- 2010-18 Freelance graphic designer

Group Exhibition

- 2018 NCECA Student Show, Pittsburgh Center of the Arts, Pittsburgh, PA

My work concerns the duality of the mind’s ability to transform and mirror the physical realities surrounding it. Through imagery, proximity, and reflection, the elements of space, time, and place are modified to transport the viewer into a mental landscape. These biomorphic constructs curate a sense of mystery and are catalysts for bringing out differences in human perceptions. This painting series utilizes collaged maps, recycled cardboard, scrap material from other shaped canvases, and vinyl. The narratives pose questions but give no answers. They remain undeclarative statements for reflection and exploration.

Mothershead





Jessie Mott

Loki | ink, watercolor, acrylic paint, and acrylic marker on paper, 16 x 12 inches



Jessie Mott

June | ink and watercolor on paper, 24 x 18 inches



Jessie Mott

Serpent Twins | ink, watercolor, gouache, and acrylic paint marker on paper, 24 x 18 inches

Jessie Mott

Chicago, IL
917.902.6305
jessiemott@gmail.com / www.jessiemott.com / @jessiemott

b. 1980 New York, NY

Education

2009 MFA, Northwestern University, Evanston, IL

Solo and Two-Person Shows

- 2017 *A Wish to Repair*, Hyde Park Art Center, Chicago, IL
- 2016 *Talisman*, w/ Em Kettner, Fernwey Gallery, Chicago, IL
- 2015 *What Creature Deserves Such Devotion*, devening projects + editions, Chicago, IL
- 2014 *The Whitney Biennial*, w/ Steve Reinke, Whitney Museum of American Art, New York, NY
- 2012 *A Day for Cake and Accidents*, threewalls, Chicago, IL

Group Exhibitions

- 2017 *21st Internationale Kurzfilmtage Winterthur*, Switzerland
Annual Antimatter Film Festival, Victoria, Canada
Eyeworks Festival of Experimental Animation, REDCAT, Los Angeles; Pioneer Works; Brooklyn, Block Cinema, Grace Street Theater, Richmond, VA
- 2016 *Pegasus and Mermaids*, Poetry Foundation, Chicago, IL
- 2015 *Black & White Mike*, Center for the Arts Eagle Rock, Los Angeles, CA
- 2014 *BFI London Gay & Lesbian Film Festival*, London, England
- 2013 *Kassel Documentary Film and Video Festival*, Kassel, Germany
International Film Festival Rotterdam, Rotterdam, Netherlands
European Media Art Festival, Osnabrueck, Germany

Publication

- 2014 *Animals Dreaming*, Soberscove Press Artist Board Book series

My practice encompasses a variety of media—including painting, drawing, sculpture, and writing—though I am best known for watercolor animal paintings in animations I make collaboratively with artist and writer Steve Reinke. In this body of work, I write melancholic and absurdist dialogue for the creatures that Reinke animates.

The work explores themes of queerness, eroticism, power, and vulnerability. Solitary hybrid creatures float in a blank white background, portraitlike. Their bodies transcend binary gender categories as well as the human–animal divide. Like an abject fairy tale, the work combines playfulness, innocence, and the suggestion of raw desire and/or shame; multiple worlds exist at once.

Colorful geometric patterning, the use of twinning/doubling, and symbolism rooted in ancient cultures coexist with the creatures’ often seductive yet unnerving gaze. The paintings invite the viewer to project their own fantasies or narrative onto the image.



Mott



Nicholas Perry

Picture Day with Hugo | oil on canvas, 27 x 24 inches



Nicholas Perry

Sleeping and Stretching | oil on canvas, 41 x 38 inches



Nicholas Perry

PORTRAIT | oil on canvas, 34.5 x 26 inches

Nicholas Perry

Milwaukee, WI
nsperry.art@gmail.com / www.nsperry.com / @ns.perry

b. 1995 Detroit, MI

Education

2018 BFA, University of Wisconsin–Milwaukee, Milwaukee, WI

Solo Exhibition

2019 *By Themselves*, The Alice Wilds, Milwaukee, WI

Group Exhibitions

2018 *Wisconsin Artists Biennial*, Museum of Wisconsin Art, West Bend, WI
Looking Sideways, Usable Space, Milwaukee, WI
Out of Shape, Miishkooki, Skokie, IL
Hinternational Paper: The Wisconsin Flat File Project, Real Tinsel, Milwaukee, WI

Publication

2016 “Art by Nicholas Perry: Four Paintings,”
Columbia Journal, Columbia University

I make figurative paintings that are built of art-historical influences, personal photography, and other visual languages. For me, painting offers a space to pose questions of representation. My response to the painting process is one of humor, absurdity, and anxious excitement. The figure’s construction becomes a playground where I resolve these impulses while discovering and representing individuals through painting.

Perry





Kim Piotrowski

Secrets of the Creek | acrylic ink, acrylic paint, and Flashe on canvas, 72 x 54 inches



Kim Piotrowski

Lost Laurels | acrylic ink, acrylic and Flashe on canvas, 72 x 54 inches



Kim Piotrowski

Now That the Sky Has Fallen | acrylic ink on Yupo, 60 x 103 inches

Kim Piotrowski

Chicago, IL
312.432.9500 (Linda Warren Projects)
www.kimpiotrowski.net / @kimpiotrowskiart

b. 1965 Buffalo, NY

Education

1987 School of the Art Institute of Chicago, Chicago, IL

Residencies

2021 Yaddo, Saratoga Springs, NY
2017 Hambidge Center for Creative Arts & Sciences,
Rabun Gap, GA
2008 Artadia Chicago

Solo Exhibitions

2018 *Now That the Sky Has Fallen*, Linda Warren Projects,
Chicago, IL
2016 *Field and Territory*, Marcia Wood Gallery, Atlanta, GA
Pushing Corners, Linda Warren Projects, Chicago, IL
2014 *River Rest, Grölle pass:projects*, Wuppertal, Germany
2010 *Kim Piotrowski: Beds & Guns*, Hyde Park Art Center,
Chicago, IL

Group Exhibitions

2018 *Art by Artists: The Artist as Subject*, Forum Gallery,
New York, NY
2017 *7-UP*, Grölle pass:projects, Wuppertal, Germany
2016 *20/21: Visionary Artists of the 21st Century*,
Forum Gallery, New York, NY
Abstraction Show, Atlanta Contemporary Arts Center,
Atlanta, GA
2014 *Art on Paper: The 43rd Exhibition*, Weatherspoon Art
Museum, Greensboro, NC

Awards

2016 Sustainable Arts Foundation Grant
2014 Illinois Arts Council Project Grant

Represented by

Linda Warren Projects, Chicago, IL

I create a level playing field for abstraction and reference, a territory where both can harmonize and spar. Simply put, this is how I reflect the world in which we live. Notions of order and chaos, beauty, tenderness and violence, calm and anxiety all come together through mark-making, surface, and color. This lifelong journey to create paintings with a pulse keeps me honest.

Piotrowski

LWP



Tyson Reeder

Sammy's Beach | acrylic and graphite on paper on canvas, 50 x 70 inches



Tyson Reeder

Shoe Store | acrylic and graphite on paper on canvas, 50 x 70 inches



Tyson Reeder

Fashion | dispersion, rabbit-skin glue, and graphite on linen, 78 x 67 inches

Tyson Reeder

Chicago, IL
212.925.4631 (CANADA)
tysonreeder@gmail.com / @tyson_reeder

b. 1974 Fairfax, VA

Professional Experience

- 2016 George de George Hair Cuts Hair, performance, w/
Brian Belott, Jamian Juliano-Villani, Billy Grant, and
Matthew Thurber, Serpentine Gallery, London, England

Solo Exhibitions

- 2017 Office Baroque, Brussels, Belgium
2015 *TV Dinner*, The Green Gallery, Milwaukee, WI
New Paintings, CANADA, New York, NY
2013 *Bas Fisher Invitational*, Beach Painting Club, Miami, FL
Esparatyson, Roberto Paradise, San Juan, PR
2011 Daniel Reich Gallery, New York, NY

Group Exhibitions

- 2017 *Animal Farm*, The Brant Foundation, Greenwich, CT
2016 *IOWA*, w/ Spencer Sweeney, Sadie Laska and Scott Reeder,
Bernard Ceysson, Paris, FR
Outside, Karma, Amagansett, NY
Goulding the Lolly, Gavin Brown’s Enterprise, New York, NY
Make Painting Great Again, CANADA, New York, NY
2015 *Feed the Meter*, Galerie Bernard Ceysson, Luxembourg
Call and Response, Gavin Brown’s Enterprise, New York, NY

Represented by

- CANADA, New York, NY
Office Baroque, Brussels, Belgium
The Green Gallery, Milwaukee, WI

Never out to twist arms, these paintings instead guide us to the delights of seeing strangeness in the everyday. Reeder sees painting as an act of discovery and an offering of generosity and boundless pleasure.

Mr. Reeder is a colorist of subtly and odd emotive power. The soft pastel shades and the just slightly unexpected color choices of his palette undercut perfunctory and direct drawing. The paintings feature the curve of a shoreline, the outline of a chopper, or the orderly shelves of a shoe store as he turns his attention to his day-to-day experience.

Reeder





Carlos Rolón

Maria | hand-cut silver mirror on aluminum panel, 96-inch diameter



Carlos Rolón

Gild the Lily (Decadence upon Decadence VIII) | oil, ink, and 24kt gold leaf on canvas, 50 x 50 inches



Carlos Rolón

Installation view of Hustleman Cart | mixed media, dimensions variable

Image courtesy of the Artist and Arts + Public Life, University of Chicago.

Carlos Rolón

Chicago, IL
www.carlosrolonstudio.com / @carlosrolon

b. 1970 Chicago, IL

Solo Exhibitions

- 2018 *Outside/In*, New Orleans Museum of Art, New Orleans, LA
Buscando América, Library Street Collective, Detroit, MI
50 Grand, The Tube Factory, Indianapolis, IN
- 2016 *Tropicaliza*, Museo de Arte de Ponce, Ponce, PR
Vintage Voyages and Atomic Memories, Mike Kelley Mobile
Homestead, Museum of Contemporary Art Detroit, Detroit MI
Carlos Rolón/Dzine: I Tell You This Sincerely..., Chicago Cultural Center, Chicago, IL
Commonwealth, Oakland University Art Gallery, Rochester, MI
- 2015 *Mi Casa*, Pearl Lam Gallery, Singapore
Encounters: Invitational Sector, Art Basel, Hong Kong
Vera List Artist Project, Lincoln Center, New York, NY
- 2014 *Tunnel Vision*, space k, Gwangju, South Korea
Trophy Room, COLLABORATIONS, Art Cologne Invitational, Salon 94 and Galerie Henrik Springmann, Cologne
- 2013 *Victory*, Dallas Contemporary, Dallas, TX
- 2012 *Imperial Nail Salon*, Galerie Henrik Springmann, Berlin, Germany
- 2010 *Voodoo*, Leo Koenig Projekte, Vienna, Austria
- 2008 *The Beautiful Struggle*, Deitch Projects, New York, NY

Rolón has been recognized for his elaborately crafted paintings, ornate sculptures, and works that come out of American, Latino, and uniquely based subcultures. His studio practice investigates pop culture, craft, ritual, beauty, and its relationship to art history, subculture, appropriation, and the institution. As a first-generation immigrant of Puerto Rican descent, the artist creates objects that examine the concepts of luxury and craft-making to explore questions of identity, integration, and aspiration. He often addresses his biography by melding memory and the imaginary with carefully crafted, hybrid works that are playfully situated between the contradictory worlds of conspicuous consumption and urban artifact. The artist often channels this approach with site-specific installation work, vivid large-scale paintings, and ornate sculptures in various materials, expanding on ideas of self-reflection and imagined luxury. The works ultimately produce a hybrid language of social practice, painting, and sculpture, inviting the viewer to engage in discourse and discussion.

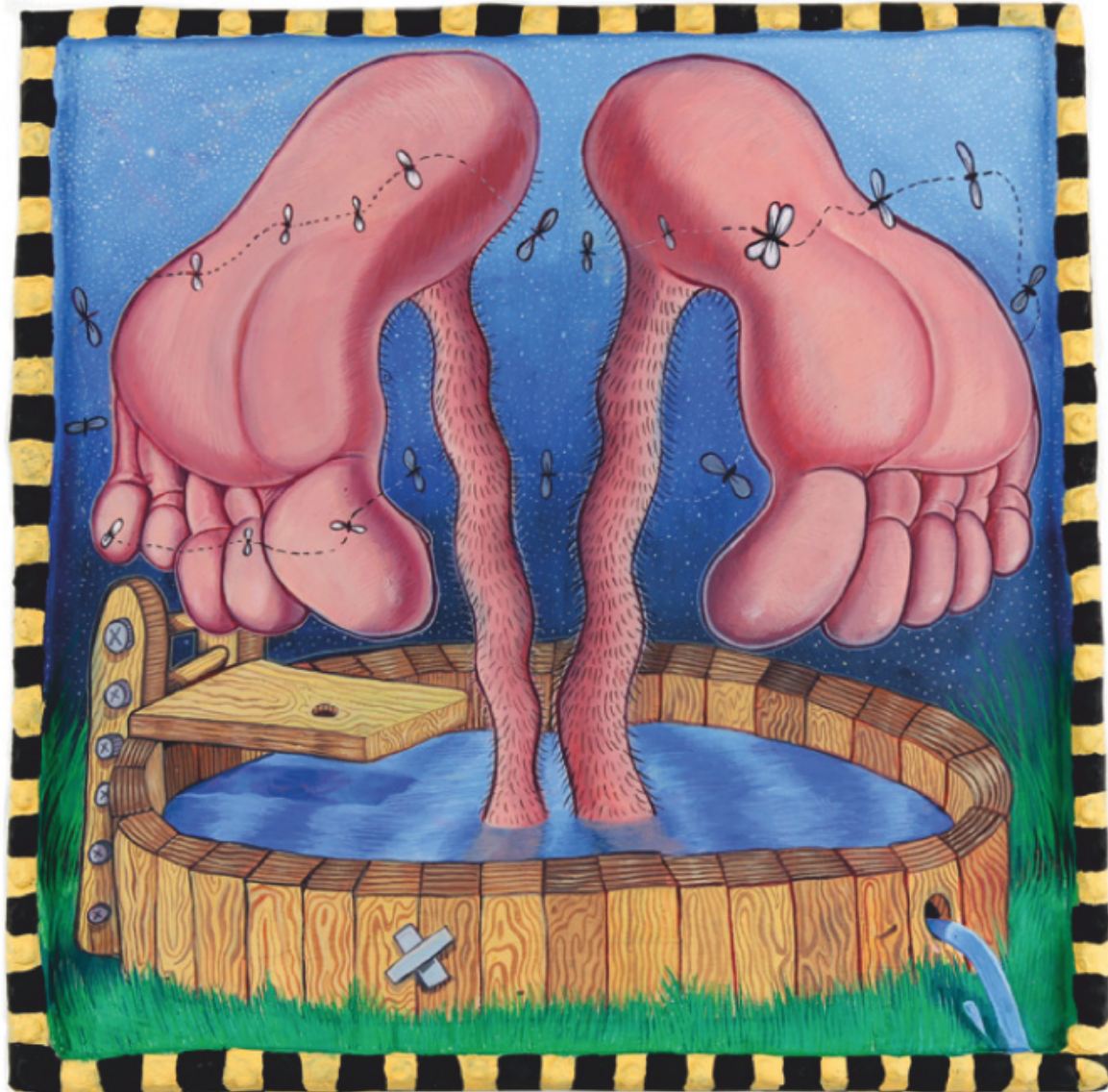
Rolón





Edo Rosenblith

...I'll Blow Your House Down | watercolor crayon and acrylic medium on wood panel, 14 x 14 inches



Edo Rosenblith

Swimming Pool | watercolor crayon and acrylic medium on wood panel, 14 x 14 inches



Edo Rosenblith

Burqa Babe Battles the Red Hatter | watercolor crayon and acrylic medium on wood panel, 14 x 14 inches

Edo Rosenblith

St. Louis, MO
314.662.1231
erosenbl@risd.edu / @edorosenblith

b. 1988 Tel Aviv, Israel

Education

- 2017 MFA, Washington University, St. Louis, MO
- 2011 BFA, Rhode Island School of Design, Providence, RI

Residencies

- 2018 Paul Art Space, Florissant, MO
- 2017 Cité internationale des arts, Paris, France
- 2016 Vermont Studio Center, Johnson, VT

Solo Exhibitions

- 2018 *Let Me Help You Make a Mural*, Center for Creative Arts, St. Louis, MO
- 2014 *Black Space/White Lines*, Contemporary Art Museum, St. Louis, MO
- 2013 *Pink*, Fort Gondo Compound for the Arts, St. Louis, MO

Group Exhibitions

- 2018 *Spring*, Parapet Real Humans, St. Louis, MO
- 2016 *New American Paintings: Midwest Edition*, Elmhurst Art Museum, Elmhurst, IL
- 2015 *Smoothie Conference*, Jenifer Nails, Frankfurt, Germany

Awards

- 2015 Danforth Scholarship, Washington University
- 2014 Artist Support Grant, Regional Arts Commission

Publications

- 2017 *What Dorothea Did*, Dikembe Press
- 2013 *Pink*, Fort Gondo Press

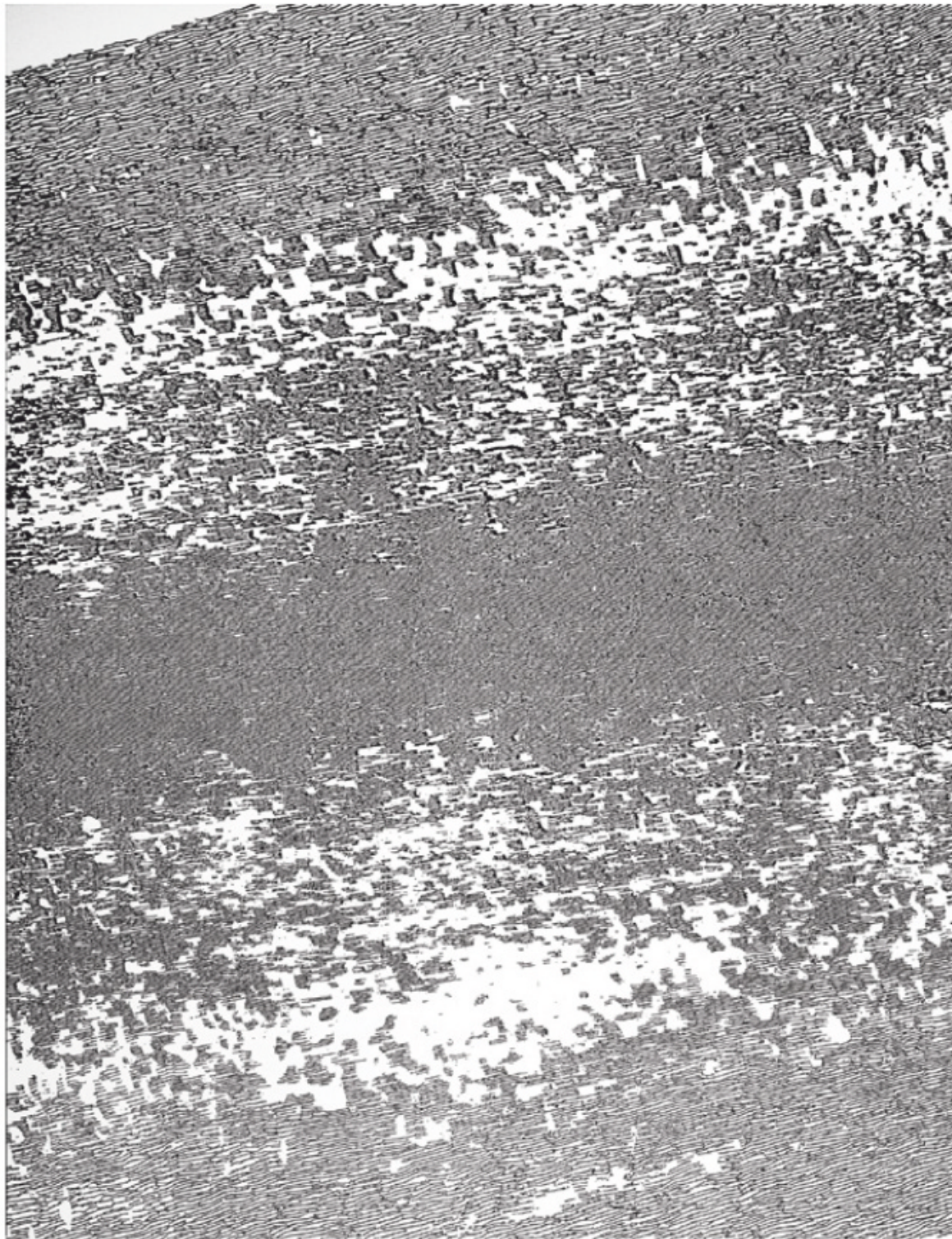
Collection

The John and Susan Horseman Collection of American Art

This painting series marks a radical break from work of the last five years. It concerns my relationship to my twin brother, also an artist, who committed suicide ten years ago. The idea was to imagine what kind of pictures he would be making if he were still alive. The next step was to present a fictitious two-person exhibition where I displayed artwork attributed to my twin brother alongside my own. I wanted to use the mechanics of the gallery space as a vehicle for what Joan Didion called “magical thinking,” a way of coping with loss by creating new stories or actions that can enhance reality. Many strangers who attended the opening believed that the work attributed to my brother was indeed his, and at that moment, within the safe confines of the gallery’s white walls, his presence was momentarily reanimated.

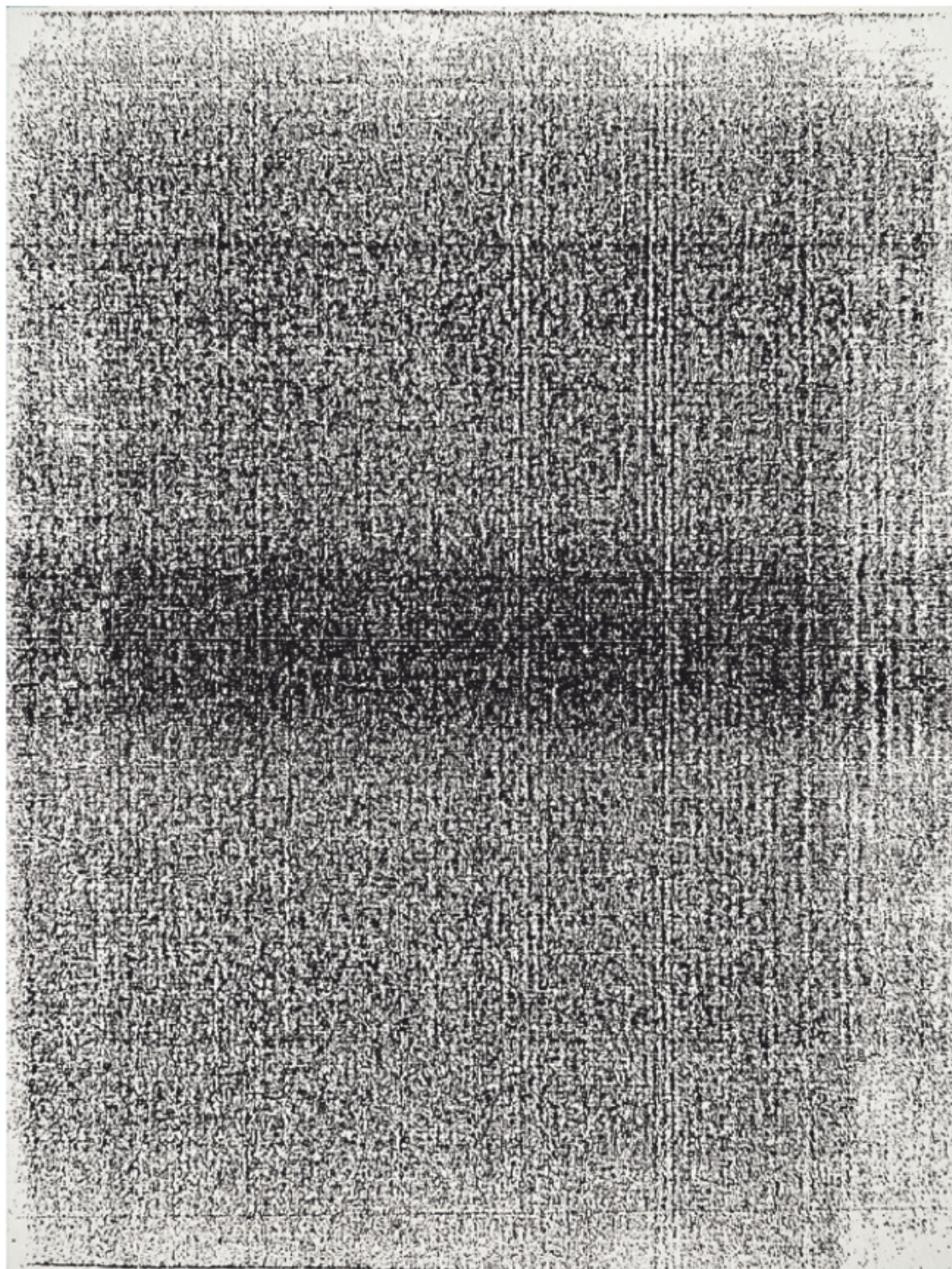


Rosenblith



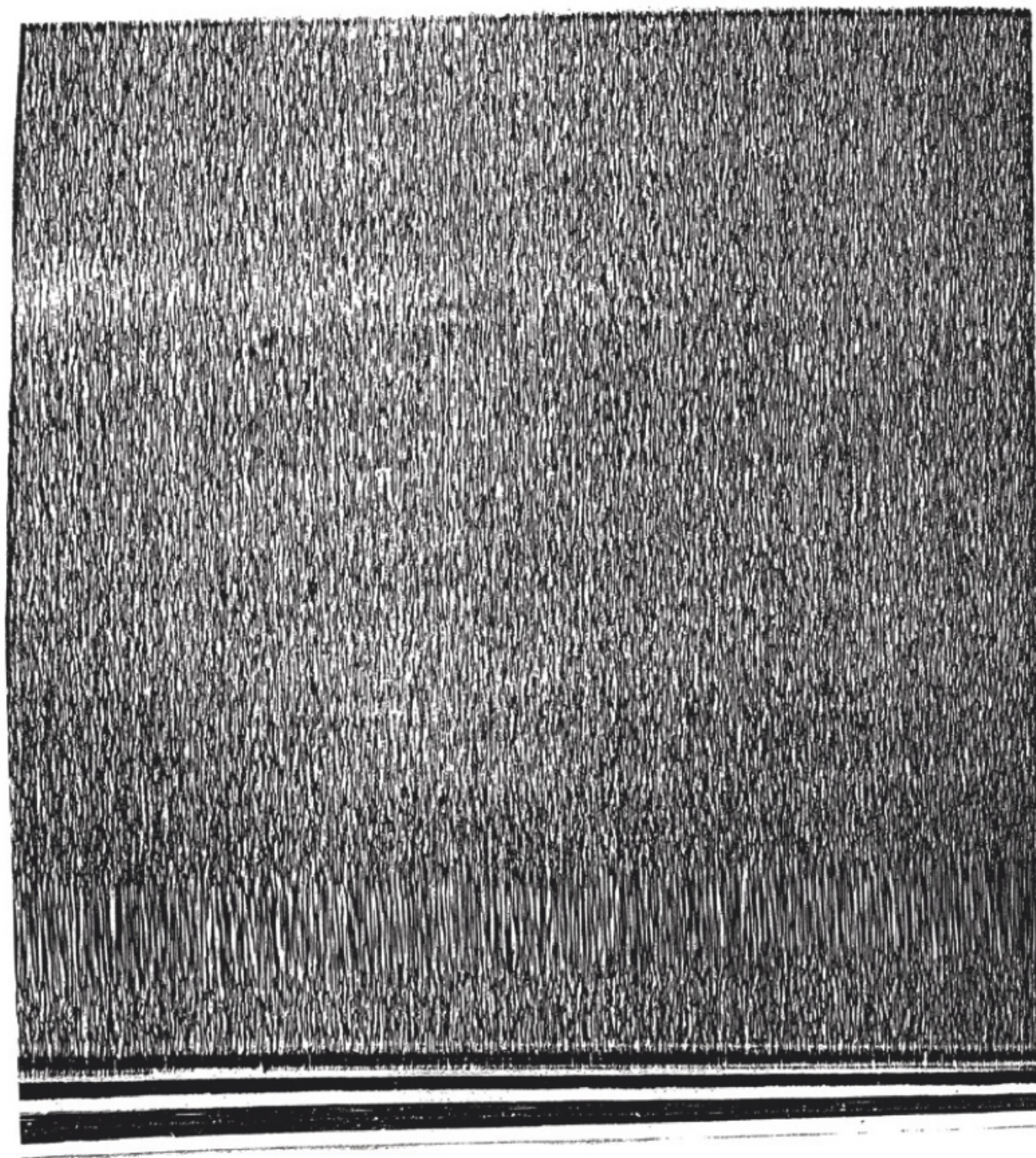
Scott Short

untitled (blue) | oil on canvas, 102.5 x 79 inches



Scott Short

untitled (blue) | oil on canvas, 47.5 x 35.5 inches



Scott Short

untitled (red) | India ink on paper, 79.5 x 60 inches

Scott Short

Marion, OH
sshortart@gmail.com / scottshort.tumblr.com

b. 1964 Marion, OH

Education

1990 MFA, Ohio State University, Columbus, OH

Solo Exhibitions

- 2009 Cardi Gallery, Milan, Italy
- 2008-14 Christopher Grimes Gallery, Santa Monica, CA
- 2007 The Renaissance Society at the University of Chicago, Chicago, IL
- 2002 Standard Gallery, Chicago, IL
- 1996 Acme Art Company, Columbus, OH

Group Exhibitions

- 2017 *Near Fields*, Leal Rios Foundation, Lisbon, Portugal
Focus Group, Charlie James Gallery, Los Angeles, CA
- 2013 *A Study in Midwestern Appropriation*, Hyde Park Art Center, Chicago, IL
- 2012 *Decade*, Albright-Knox Art Gallery, Buffalo, NY
- 2010 *Gerhard Richter and the Disappearance of the Image in Contemporary Art*, Centro di Cultura Contemporanea Strozziina, Florence, Italy
2010 Whitney Biennial, Whitney Museum of American Art, New York, NY
- 2008 *No Information Available*, Gladstone Gallery, Brussels, Belgium

Publications

- 2010 *2010 Whitney Biennial*, Yale University Press
Gerhard Richter e la dissolvenza dell'immagine nell'arte Contemporanea, Bradburne, James, et al.
Scott Short, Renaissance Society

What do you paint when you believe so much in painting, but have no faith whatsoever in that belief? What do you paint when all you can see is yourself, and you know you're a liar? What do you paint when no one cares about painting, then when everyone cares about painting, then when no one cares again? What do you paint when no one is looking? John McLaughlin once said that the most difficult part of making music was getting out of the way, that you have to forget, forget everything. All I'm trying to do is get out of the way.

Short





Camille Silverman

HG | mixed media on canvas mounted on board, 24 x 26 inches



Camille Silverman

Tracker | mixed media on wood panel, 12 x 19 inches



Camille Silverman

Chop | acrylic and enamel on canvas, 42 x 31 inches

Camille Silverman

Chicago, IL
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b. 1966 Seattle, WA

Education

2006 MFA, Cranbrook Art Academy, Bloomfield Hills, MI

Professional Experience

2017 Executive Director, Riverside Arts Center, Riverside, IL

Solo Exhibitions

2011 *UFOs, Flags, and Bad Weather Paintings*, Dallas, TX

2001 *Second Bloom*, Grand Junction, CO

Group Exhibitions

2017 *Borrowed and Shared*, MG Nelson Family Gallery, Springfield, IL

2015 *Almost Familiar*, Redbrick Art Center, Aspen, CO

2016 *About and Inbetween*, Praxis Gallery, Chicago, IL

2011 *Connections*, Siena Art Institute, Siena, Italy

2010 *Brainstorm*, Governors State University, University Park, IL
Texas National, The Cole Art Center, Nacogdoches, TX

Publications

2018 *Studio Visit Magazine*, vol. 39

2014 *Pinon Poetry*, Colorado Mesa University

Gooley, flowing, wet, stagnant, and slipping into place. The surfaces of cloth, paint, plastic, and paper move along like the dirty Des Plaines River. I witness the places where nature and discarded design make art.

Great graphic surfaces form next to toppled trees, where deer will die and mushrooms will emerge. We throw things away while daily drama unfolds. In Schiller Woods South, commercial scraps go down the river, and its misty waters carry styrofoam rafts. It is still beautiful, it is tragic, it is a high-speed blender.

Silverman





Debra Smith

Not Looking, Series 1 | pieced vintage silk, 63.5 x 44 inches



Debra Smith

Silence Is Unclear, Series 2 | pieced vintage silk, 58 x 51 inches



Debra Smith

Shifting Color, Series 6 | pieced vintage silk, 20 x 15 inches

Debra Smith

Kansas City, MO
816.842.5877 (Haw Contemporary)
debramarleensmith@gmail.com / www.debramsmith.com / @debramarleensmith

b. 1971 Kansas City, MO

Education

- 2002 AAS, Fashion Institute of Technology, New York, NY
- 1993 BFA, Kansas City Art Institute, Kansas City, MO

Residencies

- 2018 Studios INC., Kansas City, MO
- Studios INC., Kansas City, MO
- 2015 Studios INC., Kansas City, MO

Solo Exhibitions

- 2018 *Memory Trace*, Studios INC., Kansas City, MO
- 2017 *Following the Tread*, Markel Fine Art, New York, NY
- 2016 *The Tread You Follow*, Daum Museum, Sedalia, MO
- Women’s Work: Points of View*, Volland Store Center for the Arts, Volland, KS

Group Exhibitions

- 2017 *Domestic Disturbances*, 490 Atlantic Gallery, New York, NY
- 2016 *New American Paintings: Midwest Edition*, Elmhurst Art Museum, Elmhurst, IL
- Mirror Mirrored*, Washington Project for the Arts, Washington, DC
- 2015 *Rijswijk Textile Biennial*, Museum Rijswijk, The Netherlands

Awards

- 2013 In.ter.face, 17th International Surface Design Exhibition, Southwest School of Art
- 2012 Women to Watch 2012: Focus on Fiber, National Museum of Women in the Arts

Represented by

- Haw Contemporary, Kansas City, MO
- Olson-Larsen, West Des Moines, IA
- Kathryn Markel Fine Art, New York, NY

I approach fabric as language, sewing together layers of silk, revealing the translucent and reflective qualities of antique kimonos, dead-stock suit linings, and European tie fabrics.

My textiles are untangled from the burden of craft and the limitations of domestic projects. Each piece is a story—silk sentences punctuated with thread.

Smith





Jenn Smith

Moses Shows Us | acrylic and oil on canvas, 26 x 20 inches



Jenn Smith

Butt Eyes II (In the Cornfield) | acrylic and oil on panel, 22 x 20 inches



Jenn Smith

Any Other Mother | oil on canvas, 20 x 26 inches

Jenn Smith

Chicago, IL
thejennsmith@gmail.com / www.thejennsmith.com / @thejennsmith

b. 1979 East Peoria, IL

Education

- 2016 MFA, School of the Art Institute of Chicago, Chicago, IL
- 2001 BS, Illinois State University, Normal, IL

Professional Experience

- 2017-18 Lecturer, School of the Art Institute of Chicago, Chicago, IL

Solo and Two-Person Shows

- 2017 *Celeste Rapone // Jenn Smith*, Julius Caesar, Chicago, IL
- 2016 *Name in Vain*, The Back Room at Kim’s Corner Food, Chicago, IL

Group Exhibitions

- 2018 *The Chicago Show*, 56 Downing Street, private residence, Brooklyn, NY
Winter Romance, Andrew Rafacz Gallery, Chicago, IL
Stretch Out the Cramp: A drawing survey from 2017, Green Door, Chicago, IL
- 2017 *Got It for Cheap*, various locations, including The Hole, New York, NY, and 0-0 Gallery, Los Angeles, CA
Image Construction (From My Friends, with a Little Help), IRL Gallery, Cincinnati, OH
Fantastic Facade, LVL3 Gallery, Chicago, IL
Visible and Permanent, Carrie Secrist Gallery, Chicago, IL
- 2016 *iDon’t, Slow*, Chicago, IL
God Gives Us Food, Cornerstore, Chicago, IL

My work is rooted in my early life as an evangelical Christian in the rural Midwest. I grew up believing the end of the world was imminent and Jesus would return to collect his followers at any moment. I am no longer a believer, but Christian fundamentalism and its manifestations in contemporary culture continue to fascinate me and inform my work.

Smith





Stuart Snoddy

#LAFire | oil on paper, 16 x 14 inches



Stuart Snoddy

Green Gold | gouache on paper, 8 x 8 inches



Stuart Snoddy

Caro | oil on paper, 24 x 29 inches

Stuart Snoddy

Indianapolis, IN
stuartsnoddyart@gmail.com / www.stuartsnoddy.com / @snodster

b. 1981 San Pedro Sula, Cortés

Education

- 2015 MFA, Northern Illinois University, DeKalb, IL
- 2009 BFA, Herron School of Art and Design, Indianapolis, IN

Residencies

- 2015 Atlantic Center for the Arts, New Smyrna Beach, FL
- 2007 Ox-Bow School of Art, Saugatuck, MI

Publications

- 2017 *Blissmag*, May
- 2015 *Hifructose* (online)

I paint the fantasy of me. This is my story, replete with the screw-ups, the pleasures, and the pleasant fictions. Who am I? I wasn't born here. I've never looked upon the face of someone with the same blood as I have. Never seen my eyes in someone else. I often paint fictional portraits that surface from my yearning imagination. Some are illuminated by the refulgence of past encounters like the glowing filament in a freshly turned-off light bulb. And some come from who knows where. People come and go. My parents died too young. I'm hurtling through this life, and every once in a while a person's image gets projected somewhere on my consciousness. My art is a tribute to them.

Snoddy





Chanel Thomas

Chlonn, Look at This | Embroidery thread on fabric, 18 x 14 inches



Chanel Thomas

Family in the Kitchen | embroidery thread, acrylic paint, paper, and fabric on canvas, 43.5 x 52 inches



Chanel Thomas

Da Big Comfy Couch | embroidery thread and acrylic paint on fabric, 44.5 x 77 inches

Chanel Thomas

Chicago, IL
cct.free.me@gmail.com / www.chanelcthomas.com / @c.chronicles

b.1991 Chicago, IL

Education

2018 MFA candidate, Yale University , New Haven, CT
2010-24 BFA candidate, School of The Art Institute of Chicago, Chicago, IL

Residencies

2018 Skowhegan School of Painting and Sculpture, Skowhegan, ME
2017 ACRE, Steuben, WI

Professional Experience

2014-17 Teacher, charter schools and Chicago public schools

Solo Exhibitions

2018 *Soft Show*, Roman Susan Gallery, Chicago, IL
Goldfinch Gallery, Chicago, IL

Collection

Dan Berger, Iceberg Projects Chicago

Making images is my love language. I often find it difficult to express my self openly, being a queer woman who comes from a conservative religious family. Embracing both my lifestyle and love for my family felt impossible, so my embroidery has become a testament to my love and devotion to my family and myself.

I allow the textures of my medium to visually interpret my affection and the words I struggle to express to those I hold dear. I embroider and texturize specific aspects of photographs from my past, assigning deliberate features of the fantastic to the human body and significant elements of the environment. My images have helped stabilize me, as I am able to revisit sources of identity formation and gain access to my own decision-making.

I found a way to speak and share again.

That’s everything.

There is so much that I need to say and let out, and I’m so grateful that this has been a way for me to express authentically.

Thomas





Brach Tiller

YMGTBME | acrylic on canvas, 16 x 14 inches



Brach Tiller

JC Was a Fun Guy | acrylic on canvas, 16 x 14 inches



Brach Tiller

Woody | acrylic on canvas, 12 x 9 inches

Brach Tiller

Detroit, MI
brachtiller@yahoo.com / @brachtiller

b. 1991 Toledo, OH

Education

2016 BFA, Bowling Green State University, Bowling Green, OH

Residency

2015 New York Academy of Art, New York, NY

Solo Exhibitions

2017 *Kaleidoscopic Feed*, River House Arts Gallery, Toledo, OH

Group Exhibitions

2018 #1, Galerie Sebastien Adrien, Paris, France

Cut / Paste, KO Gallery, Detroit, MI

While Supplies Last, Studio E Gallery, Seattle, WA

2016 *BFA Senior Thesis Exhibition*, Dorothy Uber Bryan Fine Arts Gallery, Bowling Green, OH

2015 *57th Mid-States Art Exhibition*, Evansville Museum, Evansville, IN

2014 *Figuratively Speaking*, Broad Wing Gallery, Bowling Green, OH

2013 *6th Annual NOWOH Art Show*, Dorothy Uber Bryan Fine Arts Gallery, Bowling Green, OH

Award

2015 Outstanding Undergraduate Award, Bowling Green State University School of Art

I adopt the term superplastic to characterize my work. An extremely methodical yet efficient approach to painting reveals itself in dissociated and digitized images. The paintings are plastic in nature and present themselves as slick, flat, and fast, creating an experience similar to that of viewing an image on a screen. My interest in capturing and maintaining the viewer’s attention gives way to optical deceit and trompe-l’oeil elements within the work. The saturated colors I employ heighten my subtle intimations of the absurd with a childlike sincerity.

Tiller





Omar Velázquez

Untitled (chotorro) | oil and acrylic on canvas, 68 x 66 inches



Omar Velázquez

Untitled (alone together) | oil and acrylic on canvas, 74 x 53 inches



Omar Velázquez

Untitled (colonizer chair) | oil and acrylic on canvas, 68 x 56 inches

Omar Velázquez

Chicago, IL
ovelazquez.studio@gmail.com / www.omarvelazquezstudio.com / @omarsinh

b. 1984 Isabela, PR

Education

- 2016 MFA, School of the Art Institute of Chicago, Chicago, IL
- 2010 BA, University of Puerto Rico, Río Piedras Campus, San Juan, PR

Solo and Two-Person Shows

- 2018 *untitled*, w/ CD Wu, Shane Campbell Gallery, Chicago, IL
- 2017 *Bouquet*, w/ Liana Finck, Produce Model Gallery, Chicago, IL
- 2015 *Me & the Devil Blues...*, The Packing Plant (Mild Climate), Nashville, TN
- 2011 *al borde...*, Puerto Rico Museum of Contemporary Art, San Juan, PR

Group Exhibitions

- 2018 *The Chicago Show*, private residence, Brooklyn, NY
- 2017 *Horizon/Paisaje*, Fresh Window Gallery, Brooklyn, NY
- 2016 *MFA Thesis Show*, School of The Art Institute of Chicago, Sullivan Galleries, Chicago, IL
- Material*, National Museum of Puerto Rican Arts and Culture, Chicago, IL
- 2014 *Pariah*; Museo de Arte de Puerto Rico, San Juan, Puerto Rico
- 2011 The Dialectic City, LAB, Santurce, PR

Awards

- 2014 Lexus Fellowship for the Arts, Museo de Arte de Puerto Rico
- 2010 Printmaking Prize: Carlos Marichal Medal, University of Puerto Rico

My work depicts spaces that prompt a psychological reading of objects and subject, enigmatic narratives, and island life. I focus on surfaces, using casts of daily objects and collage. These compositions create scenarios that associate painting with humor, responding to social behavior, psychological experience, and the economic phenomenon.

Velázquez





Shane Walsh

Untitled | acrylic on canvas, 50 x 37 inches



Shane Walsh

Untitled | acrylic on canvas, 50 x 37 inches



Shane Walsh

Untitled | acrylic on canvas, 50 x 37 inches

Shane Walsh

Milwaukee, WI
414.635.0887 (The Alice Wilds)
shane@shanewalshpaintings.com / www.shanewalshpaintings.com / @shanewalshpaintings

b. 1977 Oshkosh, WI

Solo Exhibitions

- 2018 *101 Ways to Cook an Egg*, Artstart, Rhinelander, WI
- 2017 *Xpressor*, The Alice Wilds, Milwaukee, WI
Rococo Beatbox, Thelma Sadoff Center for the Arts, Fond du Lac, WI
- 2016 *Rehearsed in Reverse*, University of Wisconsin–Parkside, Kenosha, WI
- 2012 *The Available Language*, Blindfold Gallery, Seattle, WA

Group Exhibitions

- 2018 *Conveyor*, 649 Morgan, New York, NY
Wisconsin Artists Biennial, Museum of Wisconsin Art, West Bend, WI
Eddy’s Room Milwaukee, Usable Space, Milwaukee, WI
- 2017 *Prologue*, The Alice Wilds, Milwaukee, WI
- 2016 *Elysian Redux*, Asya Geisberg Gallery, New York, NY
Pink and Green, Eddy’s Room, New York, NY
- 2015 *Black, White and Wet Paint*, Open Gallery, Portland, OR
- 2014 *Degrees of Abstraction*, Skidmore Contemporary, Los Angeles, CA
- 2012 *Group Show*, Max Fish, New York, NY
Analog, Transients Gallery, St. Louis, MO
Decoy, Francine Seders Gallery, Seattle, WA

Represented by

The Alice Wilds, Milwaukee, WI

My paintings are the result of an interest in collage, both in a literal sense and as a conceptual framework for understanding the legacy of abstraction. The process begins with small-scale collages constructed from photocopies of various shapes, and marks—some expressive, others graphic or digital—that respond to the history of abstract painting. This overall approach allows me to treat painting as a storehouse of moments I can copy, paste, and sample. This cutting, copying, and pasting, however, owes as much to the punk and hip-hop ephemera of my youth as it does to modernist collage traditions.

Walsh





Chris Williford

Crouching Tiger, Fendi Flowers | mixed media on Rives BFK, 44 x 30 inches



Chris Williford

GAY/DEATH | mixed media on two sheets of Rives BFK, 42 x 60 inches



Chris Williford

Skulls vs. Flowers | silk screen on canvas board, 90 x 48 inches

Chris Williford

Chicago, IL
chriswillifordstudio@gmail.com / www.chriswilliford.com / @cwilli

b. 1993 Dallas, TX

Education

- 2018 MFA, School of the Art Institute of Chicago, Chicago, IL
- 2015 BFA, Maryland Institute College of Art, Baltimore, MD

Residencies

- 2018 The Studios at MASS MoCA, North Adams, MA

Solo Exhibition

- 2016 *Reckless A. Bandon*, The Lunchbox, Milwaukee, WI

Group Exhibitions

- 2018 *SAIC MFA Show*, Sullivan Galleries, Chicago, IL
- 2017 *National Print and Drawing Exhibition*, Clemson University, Clemson, SC
- 2015 *Academy 2015: MFA/BFA Invitational*, Connersmith Gallery, Washington, DC
- [dis]Corporate Bodies 10*, The Unstitute, London, England

Award

- 2018 Graduate Dean Professional Development Grant, School of the Art Institute of Chicago

I explore the dark side of glamour and its allure, to both celebrate and critique popular culture’s myths about itself. Symbols drawn from fashion and youth culture are layered and patterned with personal illustrations in order to lure viewers into dizzying, colorful images. I often use the process of silkscreening to reveal both the breaks in the veneer and the complexity underneath. Through an interdisciplinary approach to personal memoir, I relay ongoing accounts of a melodramatic, queer mythology where glamour rises from the trash can.

Williford





Tim Wirth

Untitled | acrylic on birch panel construction, 25 x 25 inches



Tim Wirth

You'll Get Used to It | acrylic on birch panel, 23 x 23 inches



Tim Wirth

Mashed Potato Baked Potato | acrylic on birch panel, 23 x 23 inches

Tim Wirth

Buffalo Center, IA
515.320.5555
timwirth@timwirth.com / www.timwirth.com / @timtimothywirth

b. 1981 Mason City, IA

Education

- 2009 MFA, Savannah College of Art and Design, Savannah, GA
- 2004 BA, Buena Vista University, Storm Lake, IA

Solo and Two-Person Shows

- 2013 *Lonesome Whistle*, Thomas Robertello Gallery, Chicago, IL
- 2012 *Middle West: Andrew Judkins & Tim Wirth*, Bethany Lutheran College, Mankato, MN
- 2010 *Modern Machinery*, Artstream, Rochester, NH
- 2009 *Pioneer Candy*, Ankeny Art Center, Ankeny, IA
- 2008 *Hello Pilgrim*, Waldorf College, Forest City, IA
- 2007 *Vehicle Season*, Alexander Gallery, Savannah, GA
- 2006 *Boar Adore*, May Poetter Gallery, Savannah, GA
- 2004 *Hooks & Spoons*, Buena Vista University, Storm Lake, IA

Group Exhibitions

- 2010 *Verbatim*, Nahcotta, Portsmouth, NH
- 2009 *Deep South*, Artstream, Rochester, NH
- 2007 *New Work*, CSPA, Cedar Rapids, IA
- Together at Last*, Red Gallery, Savannah, GA

Publication

- 2011 *New American Paintings*, #95

I make square paintings of places, things, and ideas. Mostly, I just want them to be fun to look at.

I have no real interest in explaining them—the paintings exist on their own.

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Wirth



Editor's Selections



The following section is presented in alphabetical order.
Biographical information has been edited.
Prices for available work may be found on p176.



Herman Aguirre

¡Todos en línea! | oil on canvas, 48 x 60 inches



Herman Aguirre

Testigos de guerra | oil and oil/acrylic skins on canvas, 48 x 72 inches



Herman Aguirre

La corona de Goyito | oil and oil/acrylic skins on canvas, 60 x 48 inches

Herman Aguirre

Chicago, IL
hermangrr@yahoo.com / www.hermanaguirre.org / @herman.aguirre.35

b. 1992 Chicago, IL

Education

- 2017 MFA, School of the Art Institute of Chicago, Chicago, IL
- 2014 BFA, School of the Art Institute of Chicago, Chicago, IL

Residency

- 2018 Fine Arts Work Center Residency, Provincetown, MA

Professional Experience

- 2018 Start!, youth program teacher, Provincetown Art and Association Museum, Provincetown, MA
- 2017 Visiting Artist, Continuing Studies Program at the School of the Art Institute of Chicago

Solo Exhibition

- 2018 *Antes de que nos olviden*, Fine Arts Work Center, Provincetown, MA

Group Exhibitions

- 2018 *Strange Looks*, Gildar Gallery, Denver, CO
- El cielo entre los dos*, Zolla/Lieberman Gallery, Chicago, IL
- 2017 *Layered Cakes*, Zolla/Lieberman Gallery, Chicago, IL
- Now Figuration*, Portrait Society Gallery, Milwaukee, WI
- Works On Paper*, Elmhurst College, Elmhurst, IL
- American Genre: Contemporary Painting*, Institute of Contemporary Art at Maine College of Art, Portland, ME
- Group Exhibition*, Provincetown Art Association and Museum, Provincetown, MA

Award

- 2017 Leonore Annenberg Fellowship

The emotional and moral issues that surround the images depicted in these paintings concern loss and death. Combining the languages of representation and abstraction, I bring texture to the depictive and affective aspects of an image. I use a variety of techniques and materials to investigate charged subjects and prompt a sense of the fragility of human existence.

The texture is achieved through the thick application of paint. The painting process becomes a confused, frustrated, and overwhelmed accumulation of impasto, which not only gives value to the image but also allows for its proper burial. It conveys both clarity and ambiguity, as the paint grotesquely complicates the picture plane with its seductive yet distancing materiality. The language I develop is derived from a personal state that embraces many possibilities and allows for exploration. Some paintings include references from an archival collection of violent events occurring in Mexico, including images of victims, objects, and locations, as well as my own family photographs.



Aguirre



Chris Capoyianes

Smoke and a Few Mirrors Too | oil on canvas, 42 x 46 inches



Chris Capoyianes

The Shadows, They'll Fight for Attention on Their Own Time | oil on canvas, 54 x 56 inches



Chris Capoyianes

A Secret to Keep | oil on canvas, 24 x 18 inches

Chris Capoyianes

Chicago, IL
630.310.7159
cmcapoyianes@gmail.com / www.chriscapoy.com / @chris.capo

b. 1992 Lombard, IL

Education

2016 BFA, School of the Art Institute of Chicago, Chicago, IL

Professional Experience

2017-18 Co-Founder / Curator, Green Door, Chicago, IL

Group Exhibitions

- 2018 *The Chicago Show*, private residence, Brooklyn, NY
- The Smile behind the Mask*, Heaven Gallery, Chicago, IL
- STP Group Show*, Milk Gallery, New York, NY
- Stretch out the Cramp*, Green Door, Chicago, IL
- 2017 *2017 The Dating Game*, Green Door, Chicago, IL
- 2016 *Planned Parenthood + Standing Rock Benefit*,
The Beer Diviner, Troy, NY
- BFA Show*, Sullivan Galleries, Chicago, IL

Publications

- 2018 "Serve the People Lucien Smith," *Office Magazine*
- 2017 "Meet Christopher Capoyianes of Green Door in Pilsen,"
Voyage Chicago
- 2016 *New American Paintings*, #125

Collection

Sandra and Thomas R. Kully

My paintings set the stage for addictive personalities and puts them under a spotlight. Often pulling from past work environments (typically bars) I explore an ongoing theme of nightlife, while adding snippets of dreams, superstition, and fantasy. What does superstition look like? A seedy underbelly, sometimes exposed in plain sight and at other times peeking through the shadows. Through the haze of debauchery lurks a sinister psychological frisson in which an altered state of consciousness subverts reality and appearances become deceptive.

Capoyianes





Andy Davis

Impotence (IPCC AR5) | hat, Kombucha culture, ceramic crock, oil, and granola on panel, 96 x 144 inches



Andy Davis

SPM.02 (I Wish I Was a Mole in the Ground) | oil, distemper, and acoustic guitar on panel, 96 x 96 inches



Andy Davis

Becoming Cloud | oil on panel, 34 x 22 inches

Andy Davis

Des Moines, IA
515.745.6484
andydavis617@gmail.com / www.andypdavis.com / @a.d.watergrass

b. 1989 Des Moines, IA

Education

- 2016 MFA, Southern Methodist University, Dallas, TX
- 2011 BFA, Kansas City Art Institute, Kansas City, MO

Residencies

- 2018 SCORES, School of Making Thinking, Middlesex, NY
- 2016 Postgraduate Exchange Fellowship + Residency, ENSA / FRAC Bourgogne, Dijon, France
- SOMA Summer, Fellowship + Residency, Mexico City, Mexico

Solo Exhibitions

- 2017 *Manuscripts Muets*, Centre d'Échange Culturel Franco-Chinois, Paris, France
- Aporias of the Anthropocene*, Peripheral Vision Arts (online)
- Production / Existence*, Yellow Door Gallery, Des Moines, IA
- 2015 *Mountain/Body*, Muong Studio, Hòa Bình, Vietnam

Group Exhibitions

- 2016 *Squash I*, performance, Squash Ciprés, Mexico City, Mexico
- D.U.M.P.*, screening, SOMA Summer, Mexico City, Mexico
- Drawing Ground, Transition*, FRAC Bourgogne, Dijon, France
- Drawing Ground, A Study*, Liliana Bloch Gallery, Dallas, TX
- Paradise Elsewhere*, Box13 Artspace, Houston, TX

Award

- 2014-16 Full Tuition Scholarship, Meadows Fellowship, Southern Methodist University

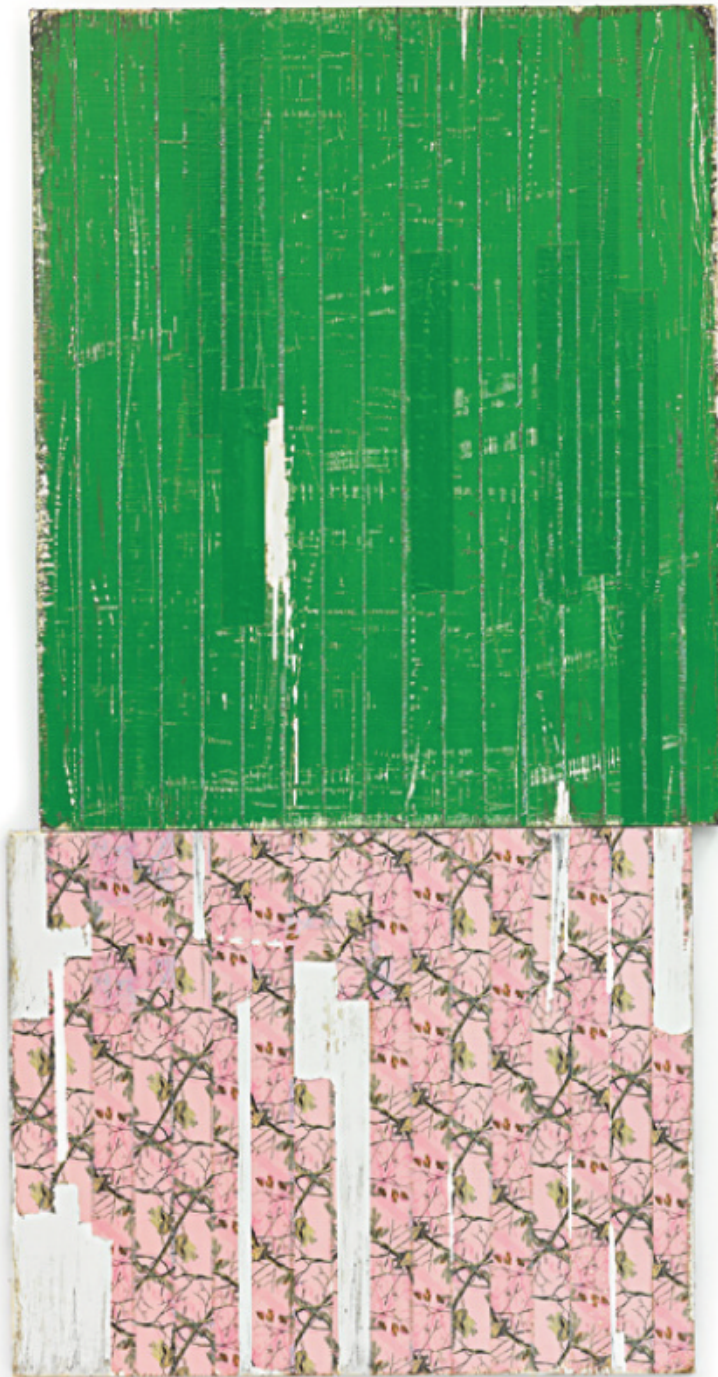
Publication

- 2016 "Aporias of the Anthropocene: The Graphic Ecology of Andy Davis," *Peripheral Vision Arts* (online)

How sweet to be a cloud, floating in the blue.
—Incredible String Band

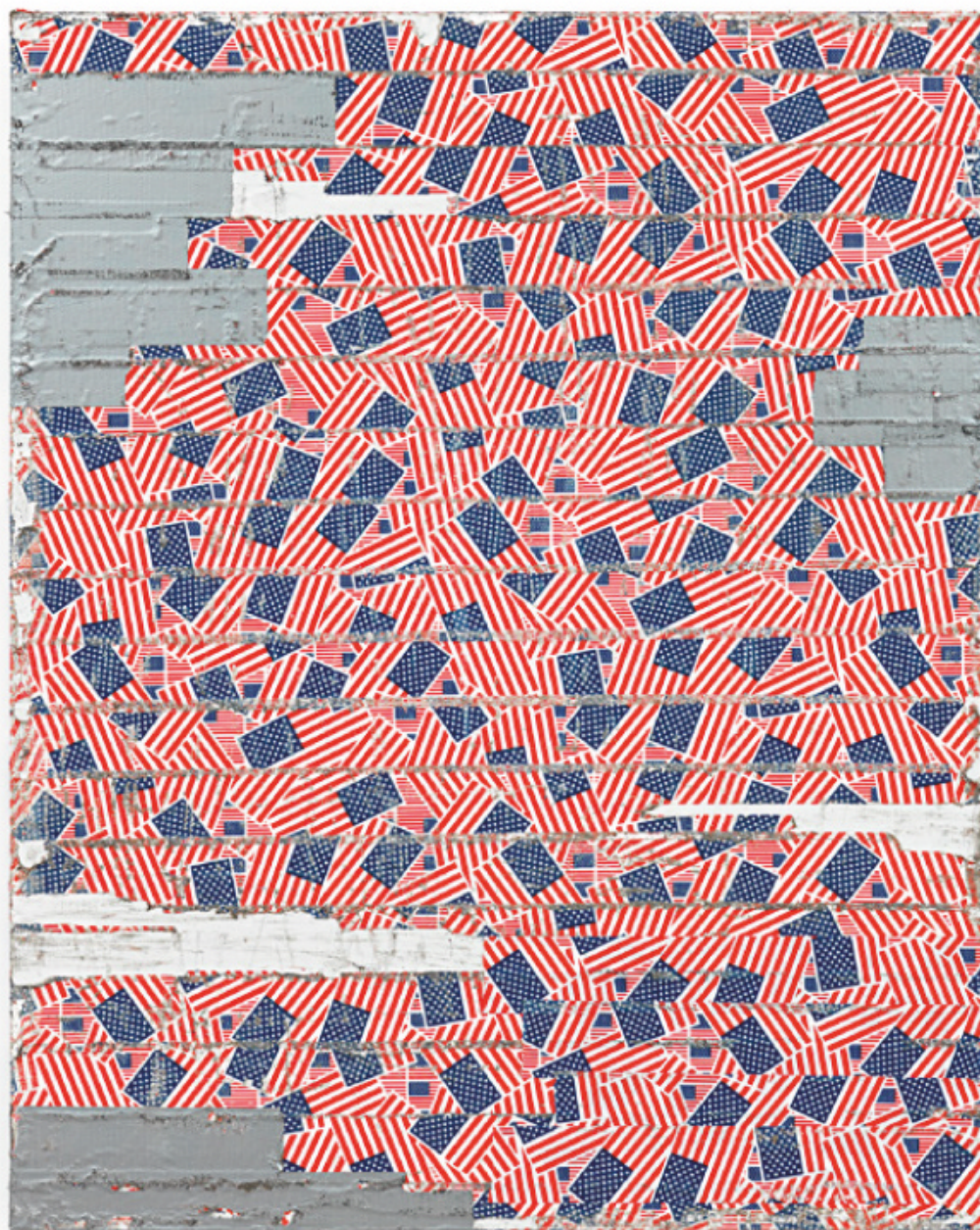
My artistic life arises out of a romantic identification with the land and its constituent parts. My work is a means of navigating the middle position of being separate and at the same time entangled in the environment. In certain works, originating in video/ performance, I explore environments in a green-screen suit in an absurd effort to merge with the surroundings—often alienating tourists in the process. Other works relate to theater, merging the actor with the backdrop to question the boundaries between categories. All involve a range of gestures, private symbols, and visual quotations to create sensation and pointed ambiguity. The works counter the acceleration of contemporary life and ecological twilight.





Greg Fadell

Untitled | duck tape and acrylic on Baltic birch plywood, 60 x 32 inches



Greg Fadell

Untitled | duck tape and acrylic on Baltic birch plywood, 30 x 24 inches



Greg Fadell

Untitled | duck tape and acrylic on Baltic birch plywood, 24 x 30 inches

Greg Fadell

Detroit, MI
info@gregfadell.com / www.gregfadell.com / @gregfadell

b. 1970 Detroit, MI

Professional Experience

- 2015 “Art and Technology since the Advent of Photography,”
lecture, Google Headquarters, Chelsea, NY
“Which Side Is Up,” panel discussion, Detroit Institute of Arts,
Detroit, MI

Solo Exhibitions

- 2017 *New*, 56 Henry, New York, NY
Alden Projects, New York, NY
2015 Museum of Contemporary Art Detroit, Detroit, MI
2012 *Nothingness*, Re:View Contemporary, Detroit, MI

Group Exhibitions

- 2017 *Undercover Boss*, Reyes Projects, Detroit, MI
Unobstructed Views, Museum of Contemporary Art Detroit/
Library Street Collective, Grosse Pointe, MI
2016 *New American Paintings: Midwest Edition*,
Elmhurst Art Museum, Elmhurst, IL
People, Places, Things, Tracy Williams Ltd., New York, NY
2015 *Lille 3000*, Gare Saint Sauveur, Lille, France
2013 *Chroma*, Urban Institute of Contemporary Art,
Grand Rapids, MI
Imago Mundi, Venice Biennale, Fondazione Querini
Stampalia, Venice, Italy
Mercedes Benz North America, Detroit, MI

Publication

- 2016 *Maake Magazine*, #3

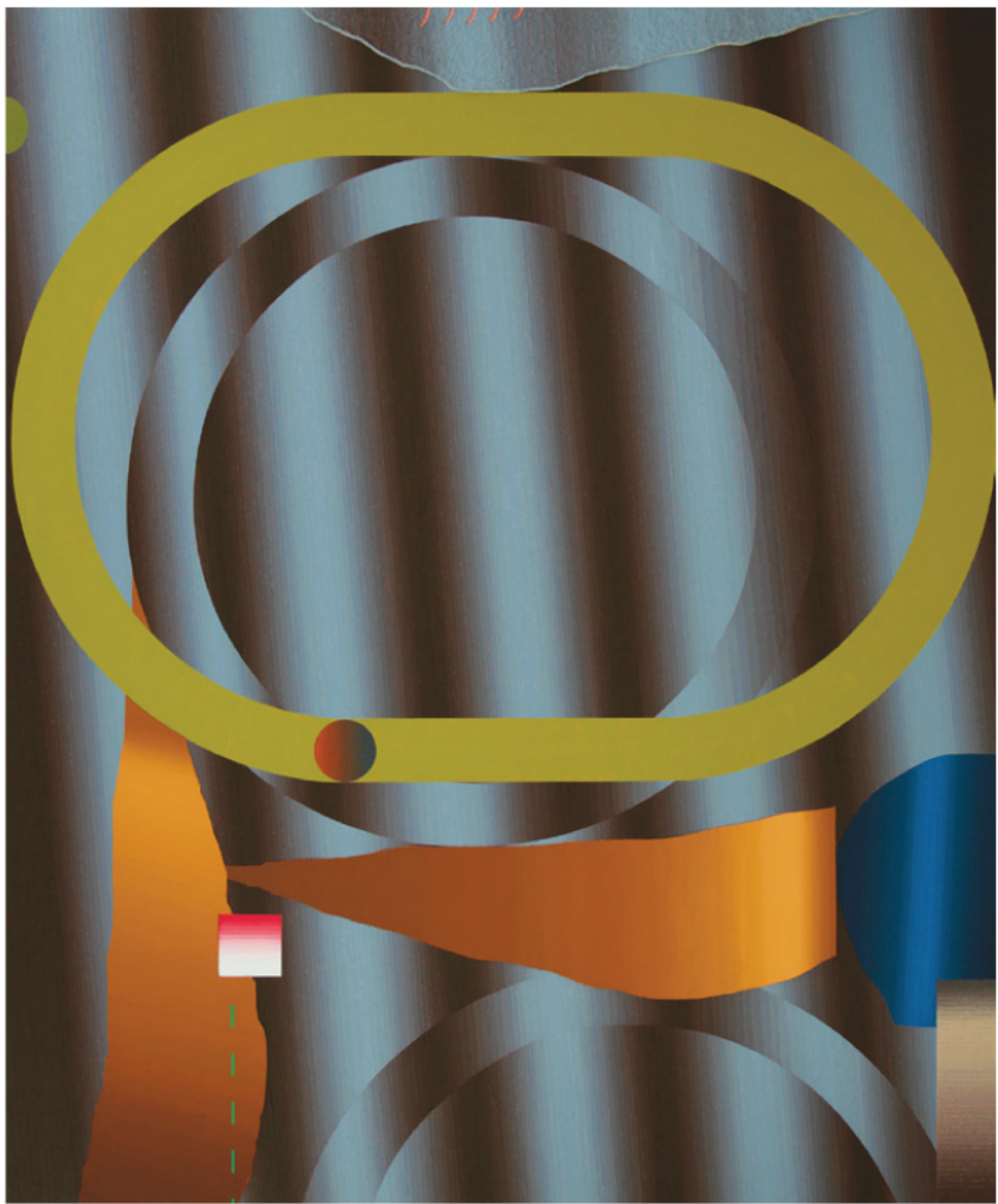
The primary medium of this body of work is duct tape (also known as duck tape)—pressure-sensitive adhesive material that historically evolved from strips of cotton duck to the more commonly recognizable scrim-backed tape that we all know today. By using this material, I draw on the tape’s historical lineage with canvas as artist material as well as its cultural and literal plasticity as a “fix-all” material. Notions of scarification and entropy are evident in the scrapes and abrasions that cut into the works’ surfaces, and expose my aesthetic allegiance to skateboarding and my hometown of Detroit. The imposed destruction is surrounded by literalness and allegory. Thus, there are no simple answers to this Lacanian clash between the “real” and the “symbolic,” and I am comfortable in that complexity.

Fadell





Dustin London
Willapa | oil on canvas, 48 x 40 inches



Dustin London

When Feelings Meet Science (The Doppler Effect) | oil on canvas, 70 x 58 inches



Dustin London

Transmission | oil on canvas, 59 x 72 inches

Dustin London

Ann Arbor, MI
dustinlondon1@gmail.com / www.dustinlondon.com

b. 1980 Michigan

Education

- 2005 MFA, University of Pennsylvania, Philadelphia, PA
- 2002 BFA, Michigan State University, East Lansing, MI

Residencies

- 2016 Willapa Bay Artist-in-Residence Program, Oysterville, WA
- 2011 Millay Colony for the Arts, Austerlitz, NY
- 2010 Yaddo Residency, Saratoga Springs, NY

Solo Exhibitions

- 2018 *Inside Out*, Western Illinois University Art Gallery, Macomb, IL
- 2017 *Visitation*, Manifest Gallery, Cincinnati, OH
- 2015 *Scared of Dying*, NURTUREart, Brooklyn, NY

Group Exhibitions

- 2016 *Touch: Between Image and Surface*, Emily Davis Gallery, University of Akron, Akron, OH
- 2014 *In the Office of the Drunken Monkey*, TSA Gallery, Brooklyn, NY
- Color/Form*, Saratoga Arts Center, Saratoga Springs, NY
- 2012 *Next in Line: Drawing in the 21st Century*, Kunsthalle Galapagos, Brooklyn, NY

Award

- 2011 New York Foundation for the Arts Fellowship

Publications

- 2018 *ArtMaze Magazine*, #7
- Manifest International Painting Annual*, #7
- 2015 “Dustin London: Flawless Imperfection,” *Two Coats of Paint*, December 3 (online)

Pictorial space is malleable, shifting, and subversive. I’m looking for a finely calibrated balance of idiosyncratic elements that creates a new, oftentimes paradoxical spatial proposition. Space is not the stage for an event; it is itself the event.

These works begin as self-generative digital drawings. Working in front of a monitor for long periods of time induces a disembodied state, a total immersion, where a sense of the tangible world is lost in a digital space that is weightless, without surface, consisting only of light. This world is then translated into the tactile reality of painting, often through a cumulative process similar to that of a dot matrix printer. Small, individual strokes or bands are painted in a regulated and mechanical fashion, forming gradients through minute striations of individual colors. These gradients become conveyor belts, moving planes of space with color. Multiple underlayers of contrasting color amplify and complicate chromatic relationships on the surface, creating an internal luminosity reminiscent of the screen, as painting chases the digital aura of the original image.



London

Pricing



Prices published here, for the most part, represent the current price for a work established by the artist or his/her gallery. If a work has been sold prior to publication and a price is shown here, it represents the price the work would command if it were available at the time this book is produced (August - September 2018).

Peter Barrickman

p14 NFS p15 NFS p16 NFS

Caleb Beck

p18 \$1,600 p19 \$1,500 p20 \$2,000

Leslie Bell

p22 \$1,400 p23 \$1,200 p24 \$1,600

Aviv Benn

p26 \$6,000 p27 \$6,000 p28 \$1,700

Jarvis Boyland

p30 NFS p31 NFS p32 NFS

Holly Cahill

p34 \$1,400 p35 \$2,700 p36 \$4,000

Dee Clements

p38 \$3,500 p39 \$3,300 p40 POR

Margaret Crowley

p42 POR p43 \$2,000 p44 \$2,000

Harley Lafarrah Eaves

p46 \$1,600 p47 \$1,500 p48 \$2,500

Lora Fosberg

p50 \$3,500 p51 \$3,000 p52 \$1,800

Richard Galling

p54 POR p55 POR p56 POR

Dan Gunn

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Chanel Thomas

p130 NFS p131 NFS p132 NFS

Brach Tiller

p134 NFS p135 NFS p136 NFS

Omar Velázquez

p138 \$5,000 p139 NFS p140 \$5,000

Shane Walsh

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Chris Williford

p146 \$950 p147 \$950 p148 \$2,200

Tim Wirth

p150 NFS p151 \$595 p152 \$595

Herman Aguirre

p156 POR p157 POR p158 POR

Chris Capoyianes

p160 \$8,000 p161 \$10,000 p162 \$2,000

Andy Davis

p164 NFS p165 NFS p166 \$850

Greg Fadell

p168 POR p169 POR p170 POR

Dustin London

p172 \$5,000 p173 \$8,000 p174 \$8,000

